EVENTS ISSUE

DDW DW RPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES

The fanzine devoted to Doctor Who Gaming

ISSUE # 8

"SEEDS OF DESTRUCTION" ADVENTURE MODULE - "THE DIG OF DEATH" ADVENTURE MODULE
"THE SCISSOR SISTERS" ADVENTURE MODULE
JRR TOLKIEN ARCHIVE VISIT EVENT - USING TRAPS IN MODULES
LIVING DUNGEON - SNOWCON EVENT REPORT - GAMER ETIQUETTE 102
and MORE...

EDITOR'S NOTES

Last month we promised an article on Gaming Apps for Doctor Who role-playing for the iPhone and other mobile devices. But as life sometimes is not as planned out as even our high tech gadgets often want, we have to move that article back to another issue. No worries, you'll see it soon enough.

In this issue there are a number of neat features. As we have reports from Mackinac Island, from a visit to the J.R.R. Tolkien exhibit, our gaming trip to SnowCon 2011, plus other Who related events of note, we decided to call this our "Events Issue" because of the places we visited and the items we covered. Why do we cover some non-gaming events in our fanzine? Because knowing what *Doctor Who* gamers are doing besides gaming is important to other for knowing where to meet or find other gamers as well. Think of it as a Whovian social primer. Never fear gamers, the issue still has Game Master advice, modules, etc. that many of you wait for.

We often get asked when the next issue of the fanzine will come out. While we try to keep ourselves on track for a one issue a month timeline, this is often hard to do, and sometimes we cannot keep to that schedule. We try our best to make that happen for you —our readers. There is one way that we could keep that schedule or even speed it up, but that would be with more contributions and articles submitted by *you* for inclusion in our little gaming fanzine. So if you have some articles, modules, thoughts or reviews you would like to share with us, please send them on to the staff. We cannot promise that we will use everything we get, but we will read it all, and if it fits our fanzine we will include it. Send on your ideas to: seidler@msoe.edu .

We want to thank the crew at MAGE, as well as contributors such as Jeff Miller, Lance Ducker, Stitch, Matt Cummings, and Dean Kaddatz for their efforts in making this an interesting and fun gaming 'zine!

And next month? Well, we hope to give you a some advice on historical adventures.

Best wishes and the best TARDIS travel to you,

-Nick Seidler

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On our publishing date we heard the sad news that Lis Sladen passed away due to complications from cancer.

ELISABETH CLAIRA HEATH SLADEN
01 FEBRUARY 1946 — 19 APRIL 2011

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This issue of the fanzine is dedicated to Chancellor Z1r0 of the Earthbound TimeLords who has worked hard to keep our academic and gaming website on-line. His written and musical contributions to this fanzine and our ongoing DDWRPG campaign are invaluable as well as all his contributions to Doctor Who fandom in general. We salute you.

REVIEW:
ELEVEN DOCTORS ACTION FIGURE SET

[5] of [5]

ACTION FIGURES
CHARACTER OPTIONS (2010)
MSRP $99.00

The *Doctor Who* action figure line that has been released by Character Options has been overall excellent. Well sculpted and accurate in detail the figures have been top notch releases and some of the better figures ever produced in the science fiction action figure market. This year saw the release of the grand daddy of all releases for the series so far—the Eleven Doctors Set.

This set features all of the eleven Doctors who have been in the series so far. The set features the only release of the 8th Doctor figure, and also features special variations of a few of the other Doctors, such as the "The Trial of a Time Lord—Parts Nine to Twelve (aka "Terror of the Vervoids")" 6th Doctor, a 7th Doctor without his hat, and a 10th Doctor with Brainy Specs. Each figure, except the 6th, comes with an accessory. This is usually a sonic screwdriver appropriate to that Doctor, or in the case of the 1st Doctor his cane, the 2nd Doctor his recorder, and the 7th Doctor his question mark umbrella. It's a shame that the 6th did not get a sonic lance or other item, but as he is dressed from an episode in which he did not use one, perhaps he should have at least come with a glass of carrot juice! Each sculpt look fairly good and like the actors that they are meant to represent. Purely for the figures, this set is excellent. Even better, the set comes in a special display box that on the outside looks like a large TARDIS. Inside is a plastic display window, and the door flaps give bios of each Doctor and their time on the show. The packaging makes it so attractive that many collectors have been buying two sets (one to get at the figures, and another to display as is). This might seem an expensive proposition, but considering that individual figures in the line cost $15 each, this set is actually a great value as well, giving a buyer 11 figures (usually a $165 cost) for only $100. This makes the set an economical buy as well as an enjoyable addition to most collections.

Most gamers might consider buying action figures as large scale miniatures, and while the figures are excellent, the scale of most *Doctor Who* action figures makes them a bit larger than most GMs might want to use for miniatures. The trade off is that the set is of such good quality that one might decide to scale up and use them anyway because of how great these figures look. I suspect most of these sets will find their way to office cubicles or on shelves around one's Who collection. No matter where they end up, these figures will look great.

It's very rare that we find an item that is both great looking and an excellent buy for the value, but Character Option's Eleven Doctors Action Figure Set hits the mark. This set will be hard to top for years!

5 out of 5 TARDISes.

DOCTOR WHO MICRO UNIVERSE GAME CORRECTION

In Issue #7, we reviewed the *Doctor Who Micro Universe Game*, and gave the stats for all of the figures used in the game. The stats for two figures came from online as we did not have them. We have since been able to verify the exact stats for the Madame De Pompadour figure, and give here the corrected and verified stats. If or when we acquire the other unverified figure's stats (Captain Jack Harkness) we will also report it in a future issue.

FIGURE	RARITY		TEMPORAL	LOGIC	FEAR	PHYSICAL
MADAME DE POMPADOUR	Ship Exclusive		2	4	1	2

BALANCED TARDIS CREWS

When it comes to role-playing games making sure that you have a good group of players to game with, and a balanced character party to adventure with, are key to the experience. Having the right mix at either the table or game, helps the group get through an adventure. In this article, we want to take a bit of a look at finding the right mix for the characters in the game that are part of the TARDIS crew's adventuring team.

The most basic of organizational psychology principles suggests that one should have a balance within any group to help solve the problems set to it. This idea of a balanced unit has been a part of standard organizational principles for hundreds of years, and can be best seen in the military, which strives to be a completely self sufficient organization. And of course, military war gaming was the basis of the strategy games that evolved into *Dungeons & Dragons* and the follow-on role-playing games. In the early days of *D&D*, one thing that Gary Gygax unequivocally hit on the head was the simple classifications of characters for his fantasy game. In the first edition of *D&D* he basically created five character classes which would help round out an adventuring party—a fighter, a cleric, a thief, a magic user, and an Elf. Yes, the Elf was technically a combination character but we will address that soon enough. Gygax's idea was that each character should bring something to the group of adventurers and fill a gap of what the players need to solve the obstacles and address the conflicts in an adventure.

While some *Doctor Who* RPG games use lineups of characters from the series, we have found that most do not, and tend to use characters rolled up for their own adventures in the (or "a") TARDIS. A group of only two adventurers (say the Doctor and Sarah Jane or the Doctor and Amy) is actually a rather small crew to adventure with as it usually means that there are only two other players besides the GM at the table. Most games find about four or five players at a game, and in turn this usually means creating new characters or increasing the size of the TARDIS crew beyond what is often seen on screen in the TV show. Either way, a smart group ensures that the types of characters that are a part of the crew can help solve most the problems encountered.

Using Gary Gygax and Dave Arneson's classic First Edition *Dungeons & Dragons* character classes, let us take a look at a balanced party and see how it might relate to *Doctor Who* gaming. We'll start with that odd-ball class mentioned earlier, the Elf…

TOO SMALL A CREW CAN BE LIMITING

● **ELF** - Created in the *D&D* universe as a utility character (before later editions allowed multi-classing and so on) the Elf was fairly good at many things but not quite the master of a single trait. In *D&D* Elves could fight like fighters and use magic, as well as having special traits (such as infra vision to see in the dark, and so on). The Elf has its equivalent in the lead character of most *Doctor Who* RPG campaigns—the Time Lord. Whether you are using The Doctor or your own Time Lord, as many campaigns do, the character represented here is generally strong at most skills, and a bit more advanced that all of the other characters. Some people find that the Elf/Time Lord is a bit more powerful than should be allowed in a game compared to the other characters and that's why in both types of games, these are generally seen as a rare character class or type. Example *Doctor Who* Equivalent Character: The Doctor.

● **FIGHTER** - The *D&D* universe usually conjures up *Conan*-type characters that engage in swordplay and engage in bloody combat. And there is absolutely a place for this sort of character in *Doctor Who* games though not usually barbarians. This is the character that steps up, and is often trained to use force, when necessary to help the group stop the villains. Every party probably needs at least one strong arm character to help the group get through many of the encounters that they are dealing with. One cannot defeat

Daleks, Cybermen, Sontarans and Autons without some help from people who are willing to get in harms way. Each party needs at least one such character, and over the years, the Doctor has befriended with quite a few. Example *Doctor Who* Equivalent Characters: Jamie McCrimmon, Brigadier Lethbridge-Stewart, Leela, Ace, Captain Jack Harkness.

TWO FAIRLY WELL BALANCED TARDIS CREWS

● **CLERIC** - In *D&D* those who heal others use magic power from certain Gods, but the real role here is that of a medic. Each well balanced party has someone that can help those who have been hurt (especially those fighters). A group should have someone that can come and give medical assistance when needed, and the same is true for a diverse party of time travelers. Characters who have the ability to give others medical help are a key ingredient to any adventuring party. Example *Doctor Who* Equivalent Characters: Harry Sullivan, Martha Jones, Rory Williams.

● **THIEF** - Modern versions of *D&D* call this character a "Rogue" but it was originally called a "thief". This is a character that can accomplish a few tasks that might be seen as sneaky or underhanded such as lockpicking doors, stealing, pickpocketing, or disguising one self to learn information. All characters can try these things, but certain people on a team should be well versed in such secret or less-than-legal activity. In a modern time travel game this might be the character who has been trained in escapology or that is the computer hacker. Thief as a term, can apply, but the class itself is a bit wider including all those that work around the rules to help the group. Example *Doctor Who* Equivalent Characters: Jo Grant, Adric, Kamelion, Mickey Smith.

● **MAGIC USER** - In a game of *Dungeons & Dragons* the magic user (sometimes called a "Wizard") is often a wise and powerful character that understands the advanced and difficult arcane skill of magic. Trained for many years and very intelligent, the magic user uses their specialized knowledge to help the group. In a science fiction game like *Doctor Who,* the character type that most represent this is an intellectual or knowledgeable character that brings specialized scientific or engineering skills and knowledge to the group. This is a character who knows specialized things that most people have not been trained in or that would not have as common knowledge. Example *Doctor Who* Equivalent Characters: Ian Chesterton, Barbara Wright, Zoe, Liz Shaw, Romana, Nyssa, K-9, Mel.

There are of course, *Doctor Who* companion characters that are hard to classify and may not fit into these exact categories (Rose Tyler or Amy Pond for instance). Often within the concept of *Doctor Who* these are people who have not found a class yet but whose character develop as their adventures continue. In general though, a well balanced team that includes one of each of these types of characters will find their group well balanced and able to overcome most obstacles in an adventure module—whether in a *D&D* style game or science fiction setting. Gary Gygax identified the solid party balance from the first RPG on, and it still holds up today.

PREDICTABILITY OF FOES

When it comes to *Doctor Who* role-playing games, the first thing that players often expect is to meet one of the Doctor's more famous adversaries. Often, when introducing someone to the game and the system, an adventure module which features a well known baddie is often a very quick way to introduce the players to the system and ensure that they get that "*Doctor Who* feel" right out of the gate. Daleks and Cybermen often feature in the first adventure presented to many of our campaign's newly joined players for that very reason. But after the initial game, and the new character's acceptance into the travelling TARDIS crew, there's a wide open universe to explore and it does not have to be filled with the same familiar threats each game session. Many Game Masters make the mistake of always relying on the villains from the series, but this eventually ends up in the players being able to figure out who or what they are up against. It quickly becomes predictable.

Why is this predictability a problem? First, it allows the players the chance to metagame. Players will know the strengths, weaknesses and limitations of the foe that they are up against and will (unless they are very mature gamers) have their characters make certain actions based on what they as a player know rather than what the character should know. We could count on more than three hands how many new characters immediately looked for gold to help them battle the Cybermen, even though the character was meeting the creatures for the first time ever. While seasoned gamers may be better at this than new players, there are often times when we see even the best gamers rely on their out-of-game knowledge more than they should.

Secondly, relying only on *Doctor Who* foes can really lower the amount of surprises that the players get. When a threat is presented that might seem like a Dalek plot for example, and the players approach the problem in a specific way, it is a surprise and makes the game interesting when it turns out that the villains are someone else and not even from the show. The universe is a big place and the odds of bumping into the same or similarly well know villains would actually be fairly rare. There are lots of up-and-coming threats that deserve their own place in the spotlight as well. A solid GM will work hard to present a full universe full of threats and not just the same old on-screen enemies. Likewise, when the players are finally used to seeing a variety of villains in the universe, the appearance of a major who baddie, such as the Daleks or Cybermen, becomes a landmark moment and something the players really look forward to. It creates an epic event that makes the encounter even more exciting, just as when the Daleks finally do appear in the series..

Players need variety. A third reason to mix up the races that the players meet is that different cultures and species create new and exotic experiences for the characters. Finding a race of fly-like beings, fish people, sentient snakes, or oversized robots is interesting and different and surprises us just as the diversity in Earth's own cultures in interesting. New experiences create new ways of seeing the universe and its many possibilities. This feeling of awe or amazement can be as interesting in a game as it is in real life.

Fans of *Doctor Who* know the main alien races associated with the program. When encountering a new race it keeps the game fresh. Not having to go through the laborious steps to have your character learn all that you know about the Ice Warriors saves you game time and gets to the plot at hand rather than the accuracy of ensuring that you play the game right. It moves the game forward faster in most cases.

Of course, meeting the Daleks, Cybermen or Sontarans is an exciting part of a *Doctor Who* RPG. Game Masters should not avoid these classic foes, but use them appropriately and scatter them among adventures that feature their own races. A predictable game quickly becomes boring for most of the players, and a seasoned GM will work hard to try to keep the game fresh. Making sure you are not predictable is one way to do this.

THE DOCTOR DOES NOT MEET JUST THE REGULARS

THE CHARACTERS IN *SOMEWHERE IN TIME* MEET FOR THE FIRST TIME

RECREATING THE FIRST MEETING OF THE FILM

MACKINAC ISLAND IS SOMEWHERE IN TIME

by Jeffrey Miller

Everyone knows that role playing is all about location, location, location.

Well not really.

You can set the location for your game anywhere in time and space and then some. The game itself is not even location dependent. You can role play as a group anywhere from inside a car to the middle of a Denny's restaurant at 3 am. But sometimes location can help more than we realize.

This is exactly what Richard Collier realizes when he decides to role play the game of his life in the time travel romance titled *Somewhere in Time*. This 1980 film written by Richard Matheson, of *Twilight Zone* fame, is based on the book *Bid Time Return.* It takes our intrepid adventurer into the past of 1910. The movie was filmed on location at the Grand Hotel and Mackinac College, both located on Mackinac Island, Michigan.

The island itself is reached either by ferry or airplane and is a veritable trip back in time. Prohibited use of any motor vehicles (save for emergency vehicles) proves to be the best way to reinforce a time shift when visiting Mackinac Island. It's Victorian and Colonial architecture add to its charm and if you are willing to walk, bike or ride horseback off the beaten path there are many hidden treasures to be found. These

"IS IT YOU?"
AT THIS SITE ON JUNE 27, 1912
RICHARD COLLIER FOUND ELISE McKENNA
JANE SEYMOUR AND CHRISTOPHER REEVE IN
Somewhere in Time
A UNIVERSAL PICTURE
DEDICATED ON OCTOBER 30, 1993
GRAND HOTEL
AND THE MANY FRIENDS OF
"SOMEWHERE IN TIME"

CLOSE-UP OF THE PLAQUE AT THE BASE OF THE TREE AT THE FILMING LOCATION

THE GRAND HOTEL

MACKINAC ISLAND

Located Between Michigan's Upper and Lower Peninsulas, it can be reached by private boat, ferry, aircraft or snowmobile (in the winter).

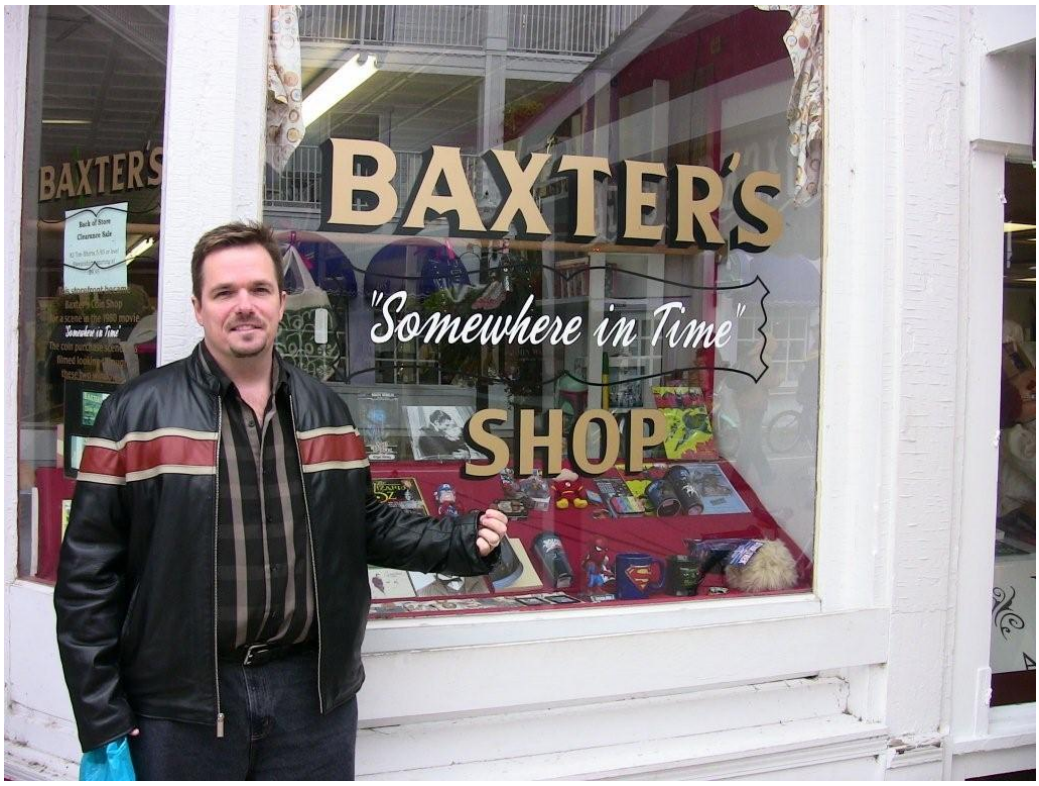
Population	523
Size	3.8 square miles

Filming Locations from *Somewhere in Time*

- ***Somewhere in Time* tree** — where Elise and Richard meet for the first time is located at the base of the Grand Hotel with a plaque commemorating its location
- **Mackinac Island college** — several exteriors were filmed here
- **The Grand Hotel** — where Richard sleeps and several exterior locations were filmed
- **Baxter's Coin and Gift Shop** — located on main street, Richard purchases his apparel and supplies for his time travel excursion here

Personal recommendations

- **Fort Cemetery** – turn of the century cemetery located at the heart of the island
- **Coastline** – a boardwalk covers a portion of the island's coastline while a bike trail can be used to travel it entirely
- **Fudge** – large varieties can be found in shops across the island
- **Exercise trail** – found at the base of The Grand Hotel



JEFF HOLDING A PENNY IN FRONT OF BAXTER'S SHOP

include natural rock formations of geological interest and an engaging historical cemetery.

In the film, fictional author Richard Collier, played by a young Christopher Reeve, finds himself facing writer's block. He escapes to the Grand Hotel to try and free up his mind. While perusing the hotel's museum he comes across the vintage photograph of a local actress Elise Mckenna, played by Jane Seymour, whom he falls in love with. Intent on tracking her down he is compelled to travel 70 years back in time to meet her.

Taking his role-playing to heart he dons the appropriate clothing to assimilate himself into his new environment. The plot of the film takes you across several locations on the island as the time crossed lovers pursue their romance.

From the garden lawns of the islands coast to the main street that bears striking similarities to its century old counterpart the beauty of the island harkens its adventurer (and you if visiting) back to a simpler time. From horse drawn carriage rides and small steeple churches the island is a welcome break from the rush of modern technology.

RECREATING ANOTHER SCENE FROM THE MOVIE

THE ARCH ROCK FORMATION

POLICE BOX ON THE ISLAND?
NO… JUST A RED PHONE BOOTH.

LAMP POST REMINISCENT OF
THE LION, THE WITCH,
AND THE WARDROBE

THE FORT CEMETERY BECKONS YOU TO ENTER…
IF YOU DARE

As the film progresses our adventurer learns it is often too hard to truly escape one's past without it coming back to haunt you. The final moments will chill you as the lover's are shocked to discover that even love cannot hold time at bay. But all is not lost when, in a final twist, the film ends on a bittersweet note.

Although the film *Somewhere in Time* met with good critic response it did not meet financial expectations—except in foreign markets where it ran for over a year. However, in the afterlife of home video the film found cult status.

The island itself is open almost year round and it is well worth the trip to walk its coastline and drink the ambience of old world charm. One will enjoy exploring the natural settings across the inner island or experiencing the tourism of main street to shop for trinkets and world renowned fudge.

THE SOMEWHERE IN TIME MONUMENT

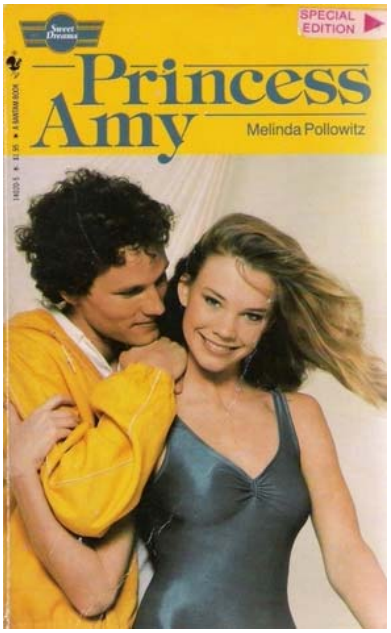
Other Sites to Visit

Skull Cave – natural rock cave formed in the shape of a skull

Arch Rock – a rare natural limestone rock formation

Main Street – tourist shops and hotels, famous for their fudge

Fort Mackinac – An colonial era military fort located on the island—key in the War of 1812.



Mackinac (pronounced "mack-in-awe") Island is also the setting of Melinda Pollowitz's teen romance novel *Princess Amy*. Published in 1981, the book featured fantasy role-playing gaming as a hobby that the lead character Amy is introduced to by a boy that she meets on the island while on vacation for the summer. The title of the book comes from the name that the boy calls her due to his RPG interests. The book is notable for mainstreaming the topic and acceptance of RPGs within the teen girl market at the time. Unexpectedly the island has become associated with time travel and role-playing gaming in some circles.

MODULE: "SEEDS OF DESTRUCTION"

"Seeds of Destruction" is a Doctor Who adventure module set on the planet Estus Major in 54,899CE. This adventure deals with the TARDIS crew discovering that the planet may be in danger of infestation by the sentient vegetable race of Krynoids. This adventure module can be run with either a group featuring the Doctor, Amy, and Rory, or another group of time travelling players.

The TARDIS crew will intercept a radio message which should intrigue them (especially in a group that includes the Doctor. The message that was sent says, "We have encountered a form of alien life, not thought to be from this planet but most definitely extra-terrestrial in origin. Send assistance to the village of Teba immediately. There seem to be some symptoms of infection but we are unsure." The TARDIS crew find themselves landing on the hot and dry desert world of Estus Major in the far future. The planet has been settled by space settlers who have come to explore the far reaches of space. The planet of Estus Major is rather bleak.

THE DESERT OF ESTUS MAJOR

The TARDIS has landed in wide open desert, and the crew can look in all directions and only see the golden dunes that cover the landscape in all directions. The temperature is a very hot 120 degrees Fahrenheit (48.8 degrees Celsius) and the air is extremely dry. Players will want to dress appropriately for the weather if they plan to walk around and explore. Without the aid of any technological devices, no direction looks any more welcoming than another, and players have a 1 in 4 chance to picking a direction and realizing that they are only about 500 meters (546 yards) from the village of Teba. If the players use some sort of technology to assist them or detect nearby life forms (such as a sonic screwdriver, tricorder, etc.) they will realize that they are quite near the village of Teba.

AMY AND THE DOCTOR SET OUT TO EXPLORE

Walking only 250 meters (273 yards) the players will be able to see that the city of Teba has been built into the ground, and that there are cracks in what look like the desert that actually reveal that the village has been built under the ground ten stories (and of an area about the size of six city blocks square. This results in cool temperatures in Teba compared to the surface, as well as a network of roads and small creeks that have been created that gather water. The players will at first notice that there are cars, buses, and other futuristic transport located in between the cracks of the city. But successful awareness and intuition rolls will allow the players to realize that there is no movement in the village and the closer they get they will have a better chance to realize that there seems to be no life left in the area.

THE VILLAGE OF TEBA LOCATED UNDER THE DESERT

As the players make their way down into the village (there are stairs built into the rock), they find that there are no people, and also that there is a lot of dead vegetation in the area. Tumbleweeds, and other dead plants, seem to fill the streets in larger amounts than expected here. The players find the village abandoned and dead. If the players are quick they will think to look for the source of the radio message, otherwise the GM can help them by allowing them mentality or in-

telligence rolls to consider exploring and looking for this. Players looking for the main communications center, or who track the message there by electronic means will find themselves near the Teba hospital complex, which is fairly advanced. However, other than dead leaves and plant matter scattered through the hallways, there is not much to be found there as the source of the message. The message is automated and has been sending repeatedly.

Players who do a fairly standard reconnaissance of the medical complex, and at least check one or two of the rooms will discover something of note. Inside one of the rooms is a man who has been infected by a sort of alien spore. The man, Prakhar Shah, is alive but very weak, and is able to talk. The infection on him looks as if it dying. The man will be able to tell the story of what happened in the village of Taba.(*The contagion he carries is no longer active and players are not in danger from the infection*).

Estus Major is a completely settled desert world, and all plant life on the planet was brought by spacecraft from off world by the terraformers who helped establish the colony settlements. About one week ago, scientists exploring the desert discovered two pods buried in the sand that appeared to possibly be ancient plant life from the desert world (*these were Krynoid pod creatures, similar to the ones in the* Doctor Who *episode "Seeds of Doom"*). The scientists brought the plants back to the village (*where the presence of water reactivated them*) and shortly afterwards one of the pods sprouted and infected the lead scientist. The scientist was brought to the hospital where infections quickly spread through the other people there. Rumor has it a second pod hatched as well, and soon the whole village population was over run by the strange pod creatures. The plants quickly used all the water in the settlement to survive, but in a few days time the lack of water started to quickly kill the plants for there was not enough to sustain them (or the human inhabitants). Prakhar will explain that he was infected very late as he tried to hide from those who were taken over. Because of this he was able to barely survive as the Krynoid slowly tried to take him over, but with the lack of liquid it slowly died off with him only partially infected. The Krynoid still tries to stay alive by feeding on his blood, but it has since died. Unfortunately there is little hope for Prakhar, and only a well trained exobiologist or medical doctor could save his life with a rather significant success.

If the players have not figured out the main threat yet, the Game Master can help them. The second Krynoid creature is still active and has stumbled out into the desert headed for the next source of water. If the players do not stop the creature it will reach the nearest spaceport city of Mastus. The city of Mastus has an ample supply of water. If still well enough, Prakhar will explain to the crew (or it can be found in working computer banks) that the city of Mastus is a spaceport. Water that falls on the planet is collected by a large underground cistern network in the city, in which water is stored. This network actually creates beautiful underground water ways that are similar to the waterways on in the Earth city of Venice, Italy. The waterways not only store the city's water supply, but it

PRAKHAR SHAH, KRYNOID INFECTED HUMAN

KRYNOID STATS

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
V	VI	II	I	III	I

Max Op End: 48 points
Skills: None.
Weapons: strangle (2D6 damage) plus ability to spread deadly infection that will kill and convert a character into a Krynoid as a 1D6 infection per turn.

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
4	2	3	4	2

KNOWLEDGE	DETERMINATION	AWARENESS
3	3	1

Wounds: 24
Skills: None.
Weapons: Strangle - wounds 3 damage, plus ability to spread deadly infection that will kill and convert a character into a Krynoid as a 1D6 infection per turn.

If using the *Doctor Who: Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
1	2	2

(Continued next page)

(continued from previous page)

PRESENCE	RESOLVE	STRENGTH
3	4	4

Wounds: All damage to go to Resolve and Strength until they are at 2 points then to any stats as appropriate for damage.
Skills: None.
Traits: Plant Friendship [major], Alien [Special]
Weapons: strangle - 2 [1/2/4], plus ability to spread deadly infection that will kill and convert a character into a Krynoid as a 1D6 infection per turn.

Special Info for all Systems: The Krynoid is a plant species that has two pods that are always found together. The pods will not germinate unless a good environment is found. The pod will open and the plant matter will have contact with animal matter and slowly take it over, turning the person or animal into a sentient Krynoid plant creature. The plant creature will still look like that person/animal in shape, but slowly become larger and formless. The Krynoid can affect other plants and control them to do its bidding as well. The Krynoid will attack by strangling or smothering with its bulky shape, consuming th victim for food. It will be able to speak and communicate once it becomes larger. Once large, it will release spores, creating more pods that will infect countless others.

The Krynoid can be attacked through standard means, though it seems immune to laser weapons and projectiles. Fire and heat seem to be the most effective means of destroying the creature.

MORE ENCOUNTERS

If the players are doing an exceptional job at tracking the second Krynoid as it heads to the city of Mastus, throw in an unexpected encounter with native (non-human) desert raiders. Or possibly an encounter with a giant trap door spider in which case the players may slide down the sand toward the creature and need to fight it off. Present the players with dangers from the planet they hope to save.

also creates a wonderfully beautiful underground river through the city that is used for both transportation and recreation. Mastus' cistern waterways would be a tremendous source of water and energy for the Krynoid, and if the creature gets to the city it will quickly be able to feed itself, and will be in danger of releasing spores and multiplying in only about one hour—faster than normal thanks to the amazing amount of good nutritious water. So, the players must act quickly to track the second Krynoid.

Players who head back out to the desert will have a hard time locating the Krynoid on their own. The Krynoid will simply be stumbling through the desert and heading towards Mastus, driven by its natural drive for water and survival. But finding it without help will be like looking for a needle in a haystack. While the players should have a chance to find the Krynoid as it makes its way to Mastus, this should be the tiniest of odds, and the players should come up with a reasonable plan to stop the creature, without knowing how to find it until the danger is somewhat imminent.

If the players are smart, they will scavenge items in the hospital or other buildings in Teba and use their scientific knowledge to find a map to Mastus, or at least create a detector that can identify in which direction there is water. The players can assemble gear or equipment that can help them detect the approach of a Krynoid. Likewise, the players can also get transportation to help them cross the desert here. The most effective forms of transportation are anti-grav air car (that can be flown by players versed in flying or hover vehicles) or tracked vehicle (for those who have ground vehicle skills).

While finding the Krynoid itself is difficult, locating the city of Mastus should not be. It is located only 24 kilometers (15 miles) from the village of Teba, and once covering some of the distance across the desert, the characters should see the towering buildings of Mastus rise out of the sand.

The adventure should climax as the plant creature presents a final threat. The Krynoid species has hatched but on a planet that is

THE KRYNOID POSES A GREATER DANGER AS IT APPROACHES THE SPACEPORT CITY OF MASTUS

not too hospitable for its life form, and in turn the Krynoid creature should be desperate and willing to do whatever necessary to survive.

Usually, the best plan for the characters is to get to the city and try to work out from there, waiting for the starved Krynoid to approach. The players can do their best to surround the city and deal with the Krynoid itself. Coordinating with the authorities in Mastus should be an encounter, as the authorities are not quick to believe the players (as no communications were sent as Teba was quickly overrun). When authorities try contacting Teba, they will get no answer.

The players will also be able to acquire more powerful weapons in Mastus, such as a flamethrower or other incendiary weapons such as grenades or explosives. These can be used to stop the Krynoid before it reaches the city.

However, the authorities of Mastus will not send out a general alert, so some people will be travelling outside the buildings of the city, and families with children will be enjoying their time outside. This will cause a problem for the players, and may also present an opportunity for infection, increasing the threat. As such there can be a great encounter and moral dilemma sequence as a person is infected and their family wants to get them help — though there is none. How do the players deal with this lose-lose situation?

The players should ultimately be forced to confront the Krynoid in the desert near the city of Mastus, with the plant creature trying to make its way to the water where it will quickly form spores and germinate. While the first spore infestation at the village of Teba died out, the odds of this happening in Mastus, with its ample supply of water, is very rare, so the players must stop the Krynoid. The final confrontation will see the players battling the plant creature as it tries harder and harder to get to the city. Civilians and others coming to the scene of the fight can complicate the final battle if needed.

If the players fail, the city of Mastus will fall to the Krynoid infestation and all the people there will; be killed. If the players succeed, after authorities investigate Teba and ensure all is OK, they will acknowledge the TARDIS crew as heroes and have a celebration in their honor for what they have done. The event will be filled with revelry and allow the crew to actually enjoy themselves for a change. Characters such as the Doctor, Amy and Rory should enjoy themselves before returning to the TARDIS.

MASTUS'S CISTERN WATERWAYS WOULD FEED THE KRYNOID

RORY AFTER THE CELEBRATION

MODULE: "THE SCISSOR SISTERS"

"*The Scissor Sisters" is a* Doctor Who *adventure module set on the planet Cosmador in 2251CE. This adventure deals with the TARDIS crew landing on a Spacepunk-style planet and one of the characters possibly being kidnapped before the crew has to face off against deadly crime boss assassins. This adventure module can be run with either a group featuring the Doctor and Nyssa, or another group of time travelling players.*

The TARDIS crew land on the planet Cosmador, a hyper-industrialized futuristic planet which has large mega cities built on it, and is a spaceport for interstellar shipping lanes. Many deep space cargo vessels come to orbit around Cosmador, and numerous passengers and crew shuttle to the planet to find their first bit of civilization before they return to their home worlds, or the last bit of civilization as they go on to settle, mine, or explore the uncharted regions of the universe. Players who exit and go and explore Waypoint City, the major spaceport on the planet, will find themselves in a bustling urban environment filled with a great diversity of extraterrestrial life forms and people.

Once on the planet, the TARDIS crew may find themselves in the darkened streets of Waypoint City and will encounter the seedy underbelly of the planet where illegal deals are made, and a black market of goods thrives (including the drug and slave trades). One of the TARDIS characters should find themselves either abducted, or a victim of a possible abduction (in our scenario it might have been Nyssa of Traken). The players can either prevent the abduction or the character may find themselves the victim of a plot to enslave attractive people (of all genders or species). The abducted people are held in a secret safehouse until the police end their investigation once the trail comes up cold (usually about two days later). With the amount of interstellar traffic in and out of the planet Casmador, it is too hard for the limited police force to track each craft and follow up on where someone may have been taken. The slave trade on Cosmador is rampant as there are a large amount of different species interested in buying people and taking them to different parts of the galaxy for various nefarious reasons as slave labor, the sex trade, and even to be placed in some zoos.

If a player is abducted, that character will find themselves in the keep of Waypoint City's lieutenant crime boss, Ivan "Dragon" Dragonovich. The players will find themselves locked in a room with no means of escape. They will be brought food and every 12 hours, and are occasionally visited by their captor. Dragonovich will torment the captured character by saying things such as "You are going to fetch a good deal of money once we put you up for sale" and "With such a soft frame and beautiful face, the bidding over you is going to be furious. I think the sex traders are going to be at it with the domestic servant crowd." Dragonovich will not actually touch or assault the character, unless they attack him, and he will only defend himself, and do his best not to harm the "merchandise". If such an attack happens, he will call in three large guards who will restrain the character. Dragonovich will also comment that "The sisters aren't going to like your rebellious attitude. For your sake, I hope that they don't visit you." The character will not have a real chance to escape until they are put up for sale.

The characters who are not kidnapped (or if the kidnapping is foiled) will find themselves interacting with the police of Waypoint City. Clearly overtaxed, the police here see more kidnappings than they would like, and there are many missing persons reports that are filed. However, because this is a spaceport, and there are numerous people switching spacecrafts and heading to the stars, some of these reports are people who willfully leave or change their circumstances, and therefore the police have a hard time tracking what is actually happening (55% of disappearances are actually due to the kidnapping by organized crime, 45% are of people willfully choosing to run away, change their identities or lives, or leave their family or employers). The police will reveal that they have a kidnapping problem, but with the amount of space traffic here, it is almost impossible for them to follow up on each case effectively. The police will pass on to the players that they suspect a man named Ivan "Dragon" Dragonivich to be involved, and he has been seen at a nightclub called the "Dragon Sisters Snake Pit". Players that investigate further, or use their streetwise abilities may also discover that the Dragon Sisters Snake Pit often closes during the daytime and that if one needs "anything" it can be arranged for there.

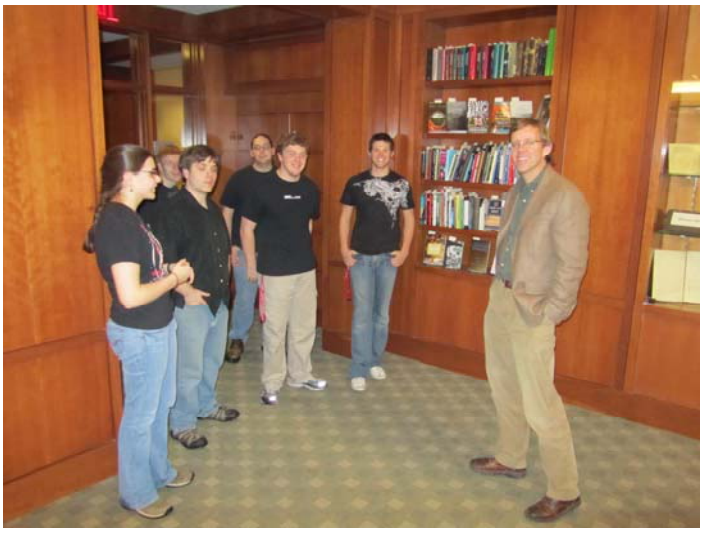
The club is actually the safe house for the main organized crime ring in Waypoint City (and in its basement is the location of the cells where the kidnapped victims are kept—behind a secret door). While run by Dragonovich, it is actually owned by the main crime bosses on the planet, the beautiful but deadly Scissor Sisters. The sisters (Candy and Cindy) are actually both robot assassins. Originally programmed as sex robots, they became deadly assassins, and then upgraded a second time to understand the workings of organized crime. They are extremely smart, and also very dangerous. The only time that the sisters appear in public is during the regular operating hours of the Dragon Sisters Snake Pit when they appear as twin sisters that seem to be doing a go-go dance routine at the bar. As the name of the bar suggests they are one of the main attractions there and most will think that it is Dragonovich's bar, but he is only their lieutenant to throw people off. During the day, the club is closed, but observation will reveal that a number of people arrive and come there. Anyone questioned will say they are cleaning staff, but most are dressed too well to have that job. These people are in fact arriving to partake in the slave auctions that the Scissor Sisters are having of the poor victims they have kidnapped.

Players who have done a good job of investigating will find themselves at the Dragon Sisters Sake Pit. If it is during open hours they may have a chance to investigate or overhear patrons talk about the next auction. Otherwise, if they come at auction time, the players may have to disguise themselves or be willing to show money that they are here for the bidding. After a detailed security check they should be able to gain entrance. The Scissor Sisters themselves handle the slave auctions, and are very good at driving the price up on the sentient merchandise they are selling. About 65% of all the auctions are for humans, but other kidnapped races are represented as well. Players with a strong moral background will find this auction repulsive, and the Doctor and other companions (and hopefully any other group of characters) will realize that this slave trade must stop.

Players who interrupt or cause problems at the auction will scare most of the patrons from the place (as the buyers run off and do not want to be caught by the police). Dragonovich and his three guards will fight the characters but if two of them are taken out, the others will flee. The biggest threat to the players comes from the misleadingly beautiful Scissor Sisters, who are in fact assassin robots. They will be expert shots, and each carries a scoped sniper pistol that is hidden inside their (robotic) leg. Being robots though, the sisters are more vulnerable to electrical and sonic devices than most foes. However, because of their training, they should have chances to gymnastically dodge many of the attacks on them. Clever players may see them draw their pistols out of their legs, and realize that the sisters are robots. Obviously, the players must save the kidnapping victims and stop the Scissor Sisters by having them arrested or by "decommissioning" the robots.

THE SCISSOR SISTERS — CRIME BOSSES AND ELITE ASSASSINS

THE OUTSIDE OF THE MARQUETTE UNIVERSITY JOHN P. RAYNOR S.J. LIBRARY



OUR GROUP IS GREETED BY ARCHIVIST MATT BLESSING

EVENT REPORT:
JRR TOLKIEN ARCHIVE VISIT

On 31 January 2011, members of the DDWRPG staff and other contributors and readers of our fanzine had a unique opportunity to visit the archive at the John P. Raynor S.J. Library at Marquette University in Milwaukee, Wisconsin (USA). The library is the home of the J.R.R. Tolkien collection, which consists of all of the original drafts, drawings, original artwork, and accompanying material that belong to his most famous works of *The Lord of the Rings* and *The Hobbit*. Obviously Tolkien's fantasy works are one of the greatest influences in the creation of the fantasy settings that the earliest of role-playing games, such as *Dungeons & Dragons* were based on. Thus visiting the ar-

THE REGULAR JRR TOLKIEN EXHIBIT OPEN TO VISITORS

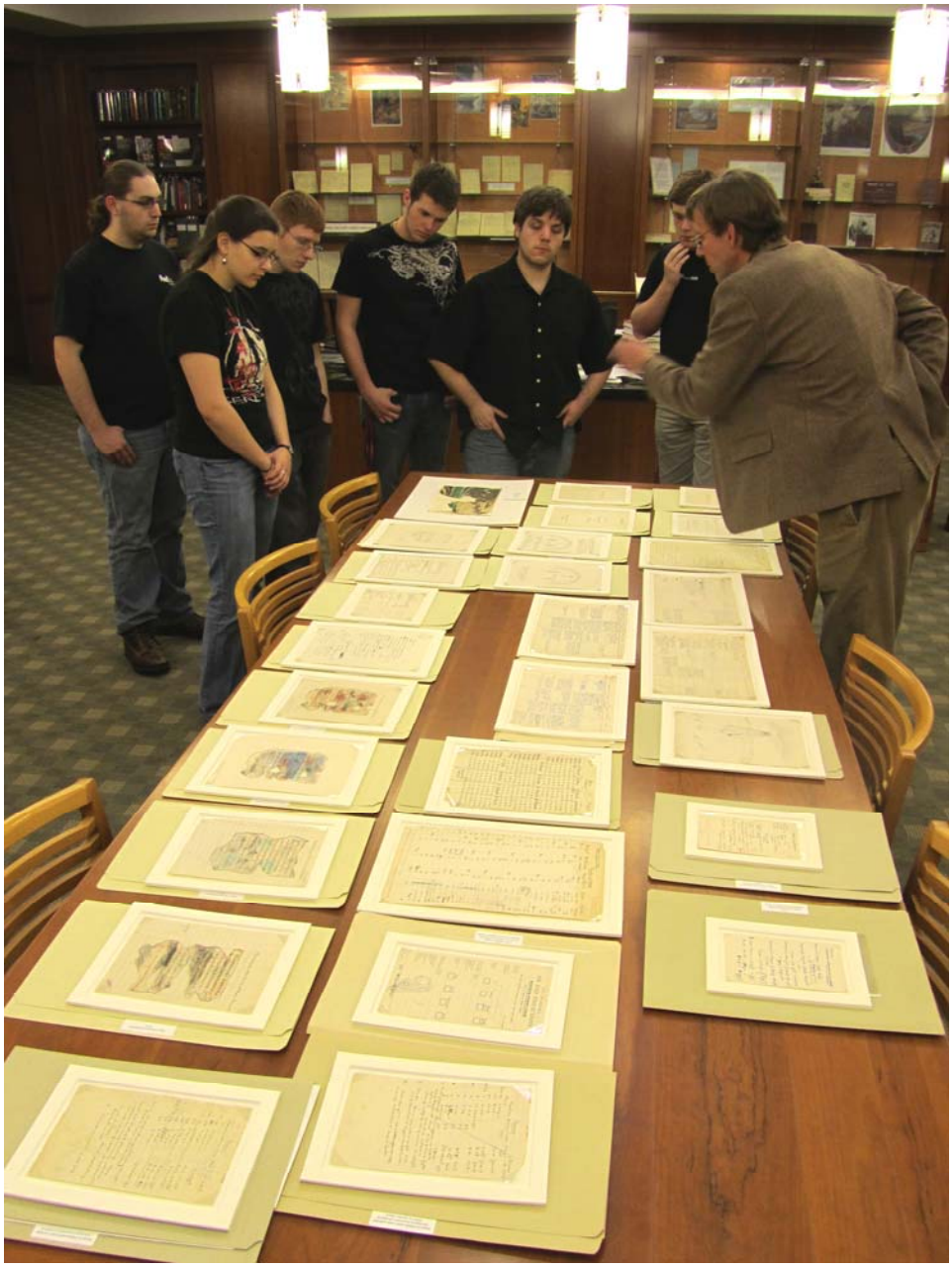
THE SPECIAL EXHIBIT ARRANGED FOR OUR GROUP

chive was like being able to step into a TARDIS and go back in time to see the very origins of RPGs.

While the Marquette University library allows visitors and academics to come to the archive to do research related to Tolkien's books, they are all required to use photographic copies of the works on microfiche to ensure that the originals are protected and do not come to any harm. Usually, seeing the original pages is *very* rare as they are kept in an archival storage vault that is temperature controlled to protect them from the environment and also secures the originals from damage, theft, and accidents.

After making special arrangements with the library and the head archivist, the DDWRPG staff were able to arrange a visit to see the original documents themselves. Whereas most academic researchers never have a chance to see this, it was possible to do so as some of our staff have been contributors of materials to the archive for over 20 years now (having donated secondary materials to the collection).

Archivist Matt Blessing greeted our group and gave us a tour of the standard exhibit open to the public at the library (already a worthwhile visit). He had also arranged for us to see a good number of original pages that



OUR GROUP HAVING A VERY RARE CHANCE TO SEE THE ORIGINAL HANDWRITTEN PAGES OF *THE HOBBIT* AND *THE LORD OF THE RINGS*

SOME ORIGINAL FIRST DRAFT PAGES ON DISPLAY

WINSTON LOOKS AT THE FIRST TITLE PAGE UP CLOSE

ARCHIVIST MATT BLESSING EXPLAINS THE SIGNIFICANCE OF THE COLLECTION AND ALL THE DRAFTS THAT BELONG TO IT.

SPECIFIC ORIGINAL DOCUMENTS, MAPS, DRAWINGS, AND SUPPORTING DOCUMENTS WERE SHOWN TO THE GROUP

belong to the collection. Items of note included the original first draft title page of *The Lord of the Rings* (with the book's original title), Tolkien's first and second draft drawings of the gate to the Mines of Moria, different draft pages of the book, pages of notes in which Tolkien tracked the actions of all of his characters, drawings, and more. We also had a chance to see Tolkien's own watercolor painting that he used as the dust cover for *The Hobbit*. This was a rare look into the creative work of the genius that gave us the stories that are known world wide, and are one of the biggest influences in gaming.

The archive hosts thousands of pages, of all the various drafts of Tolkien's two most famous books (plus another Tolkien work). It also houses a multitude of printings of the book from all over the world, letters of correspondence related to the books, made and unmade movie scripts, materials from the various films that have been made, as well as an extensive collection of secondary materials such as fanzines, related magazines, and other print works of note (as well as some items of realia). The archive even has a fairly good sized collection of *Lord of the Rings* role-playing game materials.

It was also wonderful to hear that Tolkien's son Christopher, the heir to Tolkien's estate, still maintains contact with the archives and supports it. In turn we have worked hard to support the archives ourselves and the academics who work to keep this important part of the history of fantasy literature and gaming alive.

We want to thank Matt Blessing, Marquette University, Christopher Tolkien, and all the donors and academics that have worked hard to make this collection a reality. And most of all to J.R.R. Tolkien, who worked so hard to create his world and inspired us as gamers to create our own worlds as well.

MATT WITH NICK, PETER, AND ANNA AS THEY ENJOY TOLKIEN'S HISTORICAL DOCUMENTS

THE GROUP TOGETHER IN THE TEMPERATURE CONTROLLED ARCHIVE ROOM

PLAYER TIPS: GAMER ETIQUETTE 102 – YOUR CHARACTER AND YOU

by Lance Ducker

As a player, you have a chance to take part in a number of wonderful adventures via time travel, interplanetary exploration or plain old dungeon crawling. These experiences build to provide you with knowledge of the gaming world and the foes you may face. Maybe you have played multiple characters and this knowledge tends to get a little blurry when it comes to which character actually knows what. How do you keep it straight? What about your real life experiences? Do you ever apply your own personal experiences to your character? At one point or another most of us have done it… and we are "metagaming".

Honestly, it is a difficult line to walk when it comes to gaming and metagaming. Do you know what a Sontaran or a staser is? You may already know, and it can be difficult for you to separate that knowledge from your character's experience and knowledge. In our DDWRPG campaign the lead Time Lord shows all of the new characters an introductory video that we jokingly call "The TARDIS and You." This video gives characters a good basic understanding of some of the foes they face and the dangers they present. It also introduces the characters to the basic ideas of the *Doctor Who* universe. It may be a convenient way for characters to know what the player already knows, but it is taking a short cut.

When it comes to the character decision process, how can you decide if you are not sure of what a character should know? Some players roll dice against a certain character statistic, giving the odds in advance if the outcome to determine the success. Just because a character has a low mentality score does not mean they cannot have a good idea once and a while. Sure you may know your way around a personal computer, but if your character is from 1920CE the chance of their understanding a computer or its hardware may be lacking. The roleplaying challenge is that the character can suggest ideas even if they do not know if the suggestion would work. Maybe failing your "knowledge" dice roll makes your character offer the wrong suggestion. Other players may not like it, but it is part of the experience. Sometimes characters do not make good decisions even if the player knows better.

Metagaming is more than just using your experience, it can also be about applying the game's factors to the way your character acts. Say you are in a gun fight and you have hit a Cyberman for 45 points of damage from a particle beam pistol, and you know that another player has damaged a second Cyberman for 50 points. So your character decides to throw a grenade at them on your next turn because the damage should kill them both -- because you know that they both only started with 60 hitpoints. This is one form of metagaming involving game mechanics. Another form is min-maxing your character, where you make choices for your character based on a statistical edge rather than applying a roleplaying reason. This happens less frequently in the *Doctor Who* Role-playing Game and more in others such as D&D. Sometimes it is as easy as picking a particle beam pistol over a Colt 45 pistol because particle beams can damage almost everything. The question is how your character came to this conclusion and whether you have a reason to support your decision.

One thing I stress with my players is a good backstory on a character. One page should be more than sufficient, but those details can add relationships and a bit of history to a blank slate. Maybe your father taught you how to shoot, or your mother taught you how to negotiate with your siblings and classmates. This back story is as much a part of your character as the discovery of new aliens, items, and skills that create character growth. Additionally, your GM may use some of those details to construct a plotline around a past event, livening up the game and giving your character the spotlight. Other good notes for your character's history involve past exploits in modules, and how you see the cast of characters around you.

These simple tips are just a way to enrich your gaming experience. Your good habits in regards to reducing metagaming will spread to others, and they may adopt your methods for out-of-character knowledge. If you think a player is metagaming, you can politely ask for their rationale for their action. You can privately suggest that the GM ask for the reason, if you want to avoid any public or personal confrontation with a player who may be overstepping their bounds. Either way, Metagaming happens, so do not be too hard on someone for doing it. Remember to enjoy the game, and it will mature as your players do.

EVENT REPORT:
DOCTOR WHO RPG GAMERS CARNIVAL BOOTH

KELLY AT THE MAGE BOOTH WITH THE SCARF

PLAYING WHOVIAN PLINKO

THE A.O.E. NASA BOOTH

THE FIR DARRIG UFO BOOTH

The gaming club MAGE at the Milwaukee School of Engineering (MSOE), who support the DDWRPG fanzine and also includes a number of our campaign's players, participated in the St. Patrick's Week celebrations at the university on Monday, 14 March 2011. St. Patrick is the patron saint of Engineers so a week of competitions are held when student organizations compete against each other as part of the celebrations. Each team picks a theme to compete as, and this year MAGE chose the theme "Doctor McWho".

At the carnival, MAGE featured a TARDIS plinko game in which students could win candy when they dropped a ping-pong ball down the maze of nails on the TARDIS shaped game board. Depending on where the ball landed on the bottom of the board one would win loose, or "regenerate" with a chance to try again. The booth also featured the university's *Doctor Who* scarf. (Yes, the university has its own *Doctor Who* scarf!) The scarf is being crocheted by numerous students and staff members and is a project to both teach those interested in knitting or crocheting to learn the skill, while also trying to make the longest scarf possible. The members of MAGE adorned the booth with the now near fifty yard long scarf! Playing with sonic screw drivers and encouraging others to win candy at the "Doctor McWho" booth was a lot of fun.

Other booths at the event also had notable space themes. The Alpha Omega Epsilon sorority had a theme of O'NASA and even featured small rocket flights using film canisters, water and Alka Seltzer tablets to see who would launch the film canister with air pressure alone the farthest. The faculty and staff Fir Darrig booth featured a UFO theme as well (complete with lit up UFO) and let people take pictures of their own alien abductions.

The event was an enjoyable way to celebrate the holiday, and featured free food and drink as well as prizes that could be won at the booths. *Doctor Who* gamers showing their Whovian interests is always great to see.

IS THAT A THARIL?

THE TARDIS PLINKO GAME

RANDOM TRAP MATRIX

by Stitch, Matt Cummings and Dean Kaddatz

The use of traps by Game Masters in *Doctor Who* RPGs is detailed further in this issue, but sometimes a GM simply wants a quick way to put a trap together that the players may have to randomly face in a module. We present here a quick matrix for GMs to use to put together a trap in a game.

The first column of the matrix has the GM roll a d10 to determine the trap's trigger, the second column is a roll for the effect of the trap, and the third column is a roll for the amount of damage that the trap may do. Making three quick rolls should give the main details that a GM will need to place a trap, know how it works, and know its effect.

ROLL	TRIGGER
1	Tripwire
2	Pressure plate/ weight
3	Light beam
4	Optics
5	Acoustics
6	Thermal
7	Vibration/motion
8	Mass/gravity/ proximity
9	Scent/chemical
10	Timer/Temporal energy or particles

ROLL	EFFECT
1	Fall
2	Thrown
3	Buried
4	Impaled
5	Burned
6	Poisoned
7	Immobilized (pinned)
8	Weakened
9	Frozen
10	Electrified

ROLL	DAMAGE
1	Stunned
2	1d3 damage
3	1d3 damage + stunned
4	1d6 damage
5	1d6 damage + stunned
6	2d6 damage
7	2d6 damage + stunned
8	3d6 damage
9	3d6 damage + stunned
10	REROLL—Adding an additional 1d6 and then 1d6 +stunned to continue this succession

Traps, of course, must be scaled for the environment they are in. As *Doctor Who* is a universe that includes time travel, how a trap may be used should be relative to the time and environment that the trap is found in. For example a trigger roll of 2 results in a "pressure plate/weight". In a module set in Aztec Central America in the year 1200CE this sort of weight trigger may simply mean that a character that is heavy enough releases a rope that is squeezed between two rocks, and releasing the rope sets off the trap. In a module set on the Space Station Aurora in the year 2600CE, this sort of weight trigger may mean that the player steps on a plate that is measured by a laser beam. As the weight of the player moves the walkway plate a few microns the change is detected by the sensitive laser which activates the computer which sets off the trap. Making the trap's details appropriate to the situation is important for the game. GMs should feel free to modify the results that are rolled on this table if a different result makes more sense for the era that the game takes place in. A roll on a random table such as this should not be adhered to by the GM just for the sake of doing so. Random traps, such as random encounters, need to fit the module and style of game play appropriately in each case.

Putting a random trap into a game needs to make sense as well, so when introducing one into game play the GM should have a reason why the trap was placed there to begin with.

EVENT FLIER

CHALK SIGN AT THE DOOR

VARIOUS COSTUMED FANS AT THE EVENT

NICK AT FRANK'S DOCTOR WHO PUB NIGHT

EVENT REPORT: DOCTOR WHO PUB NIGHT AT FRANK'S POWER PLANT

On Thursday, 07 April 2011 members of the DDWRPG staff went to visit the Doctor Who Night event that was being sponsored at Frank's Power Plant on the South Side of Milwaukee, Wisconsin (USA). The get together was organized by the pub which usually features bands and live music on most nights.

Our staff went to socialize, as well as perhaps recruit some new gamers into our RPG campaign if they had an interest. The opportunity to meet others interested in *Doctor Who* and attend a tavern "mini-con" style event is always a fun opportunity.

Patrons at the event were definitely *Doctor Who* fans, and were encouraged to bring their own DVDs of various *Doctor Who* episodes to show on the bar's television screens. Through the course of the night the stories of "The Impossible Planet", "The Hand of Fear", and "School Reunion" were all shown on screen. Numerous fans came in costume for the event—The night saw numerous 4th Doctors with scarves, as well as people dressed as Amy Pond, the 5th, 10th, and 11th Doctors. Many people brought items from the show. One fan even had a Tom Baker autographed photo, and few others had sonic screwdrivers. We engaged many people in conversation talking about the new Cubicle 7 RPG and also simply talked about the show. The attendees were engaging and interesting, and it was a friendly and fun crowd.

The pub itself supported the night by doing a number of special things for the attendees. There were uniquely Whovian decorations such as a blow-up Dalek and mini-TARDIS on display. Anyone who brought in a Who-related item was given a free shot of hard liquor. The bartender also organized a trivia contest which awarded tickets for various raffle drawings that featured *Doctor Who* prizes. Attendees would cheer when someone won an item, and our group had two winners, one was awarded a copy of Peter Haining's *A Celebration* book, and the other two Target novelizations.

The bar owner said another event is planned. Special thanks to Chris Poff and Chris Cebula who made reporting the event possible.

RETRO TOY REVIEW:
DOCTOR WHO–IN THE DOMAIN OF THE DALEKS

3½ of 5

PLASTIC TOY AND FIGURES (1997)
Released by Bluebird (Micro Superstars Collection)
ORIGINAL PRICE £7.99 / COLLECTABLE PRICE £15

In the wilderness years after *Doctor Who* went off the air (even with its brief return for Paul McGann's TV movie "Doctor Who") toys for the *Doctor Who* range were still made as the fan market, and general Britishness of the show, kept such offerings viable. Few of these toys are of particular interest to gamers, but Bluebird's "In the Domain of the Daleks" micro superstars collection offering might be an exception.

The Micro Superstars collection consisted of toys that would have two uses. The first would be a large toy that children could play with, in this case a Dalek. That larger toy could be opened, to reveal a miniature sized playset inside it that would contain more toys and a small world with which to play with the miniature sized toys. This sort of transforming toy into playset became rather popular in the 1990s as toy manufacturer's tried to create exciting toys for kids that had many uses. In this case, the inside toy set was a miniature Dalek base, that came complete with an 'Emperor Dalek' style Davros who's dome could open to reveal the Dalek's creator, a small TARDIS (which the doors opened so you could see inside the ship (before this was done on the TV show), as well as a ramp, a Dalek base gun, and also a trap door that could flip up throwing a miniature figure out of the base. The toy also came with a ball-bearing based Dalek miniature (akin to a Rolykins Dalek) and a miniature of the 4th Doctor.

The set is interesting to gamers, as the Dalek and Doctor are the proper 25mm scale for gaming and therefore represented one of the few toys that could be reacquired for gaming purposes at the time. Both minis were not exactly detailed, but were still fine for gaming. In general, the toy was a great novelty allowing one to play with the set or the larger Dalek. Made out of fairly sturdy plastic, it could hold up well, and the miniatures could be stored inside the set. The floor that could flip a character off the set was nice, as well as the small moving parts and doors that made it especially fun for kids to play with. In all, this was a toy worth getting, and the only source for some pre-painted miniatures until 2007. It was a shame that the Davros did not detach. Tons of miniature fun.

3 ½ out of 5 TARDISes.

BACK OF THE PACKAGE

CLOSE UP OF 'EMPEROR DALEK' STYLE DAVROS

CLOSE UP OF MINIATURE FIGURES (ROLYKINS-LIKE) DALEK AND 4th DOCTOR

MODULE: THE DIG OF DEATH

"The Dig of Death" is a Doctor Who *adventure module set on the moon of Karpos in 2566CE. The TARDIS crew encounter a group of anthropologists and archeologists who are investigating an ancient alien culture but who discover that the danger that haunted the culture is still alive. This adventure module can be run with either a group featuring the Doctor, Amy and Rory or another group of time travelling players.*

The TARDIS lands in a rural rocky desert area of the planet Karpos in the year 2566CE. The weather is warm and arid with temperatures around 90 degrees Fahrenheit (32 degrees Celsius). There is little wind, and the weather seems hot and muggy. As the TARDIS crew exit to explore, they can see nearby tents that belong to a group of people. There are modern vehicles parked in the area (wheeled cars) and it is obvious that though this is the future, most of the technology of the planet is the same as is found in early 21st century Earth (aka 2011CE).

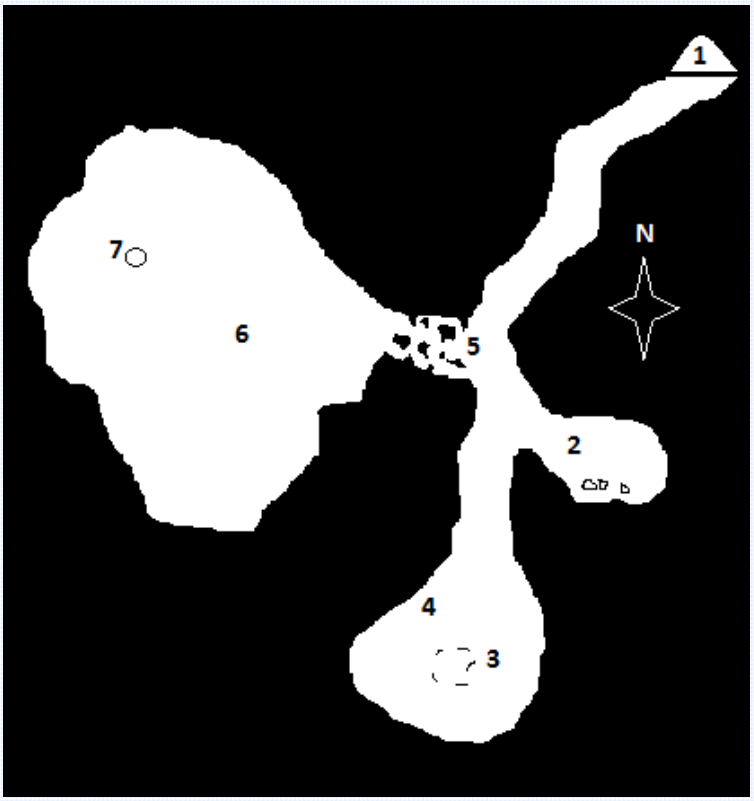
Approaching the tents and the group of people, the characters will be welcomed by people who approach and call out "Doctor, welcome!" (which if playing the Doctor and companions will be a surprise). The people at the tents have mistakenly identified the group as being Dr. William Calvo, an archeologist/metallurgist, and his graduate assistants. Because the nearest civilization is at least 15 miles (24 kilometers) away, the other people here make that assumption rather quickly. The characters are ushered in towards the tents and welcomed, and are told "Dr. (Peter) Hamiester and Dr. (Gloria) Tollen are excited to show you the dig site. We've been here excavating and documenting for three weeks now, but, as you know, we're puzzled by our most recent find, which we are hoping you will be able to make sense of." If the characters ask any more details, the graduate student leading them to the other professors will simply say, "I should leave that to Dr. Hamiester or Tollen."

The characters are led past the tents and over to a depression in the ground. Once at the rim of the depression the characters can see that there is actually a mouth of a cave inside it and that there are some people walking in and out of the cave while others are saving measurements and digital photographs into laptop computers nearby. The characters themselves are led into the cave and taken to location #2 inside, where the players will meet Doctors Hamiester and Tollen. The NPCs will at this point defer to the characters in their exploration of the area, and follow them from area to area.

This adventure is plotted as an areas adventure. As the characters move from one point on the map to another they have various experiences or encounters relevant to what they see or experiences at those areas. As the

players are led into the cave, the GM can tell the players the appropriate information that the characters may learn from areas #1, and 2 in that order (as they are taken to meet the Doctors), and the archeologists will show them areas 3, 4, 5, 6, and 7, before leaving any further investigation up to the TARDIS crew.

ARCHEOLOGY DIG MAP



MAP OF THE ARCHEOLOGY DIG

1 - CAVE ENTRANCE - Entering the cave system, the temperature drops to a cool 65 degrees Fahrenheit (18 degrees Celsius). It is dark inside the caves compared to the bright sunshine outside, but some light from tiny holes the ceiling that lead outside, as well as electric lights illuminate the cold rock walls that lead underground.

2 - ARTIFACT FIND - The players are led to this area where they are introduced to Dr. (Peter) Hamiester and Dr. (Gloria) Tollen , both archeologists with local universities. Dr. Hamiester will welcome the group, and say that he is happy that the group decided to join the excavation and research thinking the players to be Dr. William Calvo and his graduate assistants. If the players all look young, Dr. Tollen will say, "For all your published works, I never expected you to be so youthful!" The archeologists will be excited to learn what they have found and will give the characters a tour of the area which they have been investigating.

ARCHEOLOGISTS AT WORK

In this artifact find area, the archeologists will let the characters know that they have found various tools and bits of clothing that date back 3000 years. The scientists will confirm that through strata dating and carbon dating they have been able to identify the ages of the items. This is a significant find because few preserved items from the native pre-historic Karposian culture have been found and the condition of these items is excellent. The Doctors mention that there is still a good bit or excavation and investigation to do in this particular cavern. After the players have a good look around, the Doctors will lead them to Area #3.

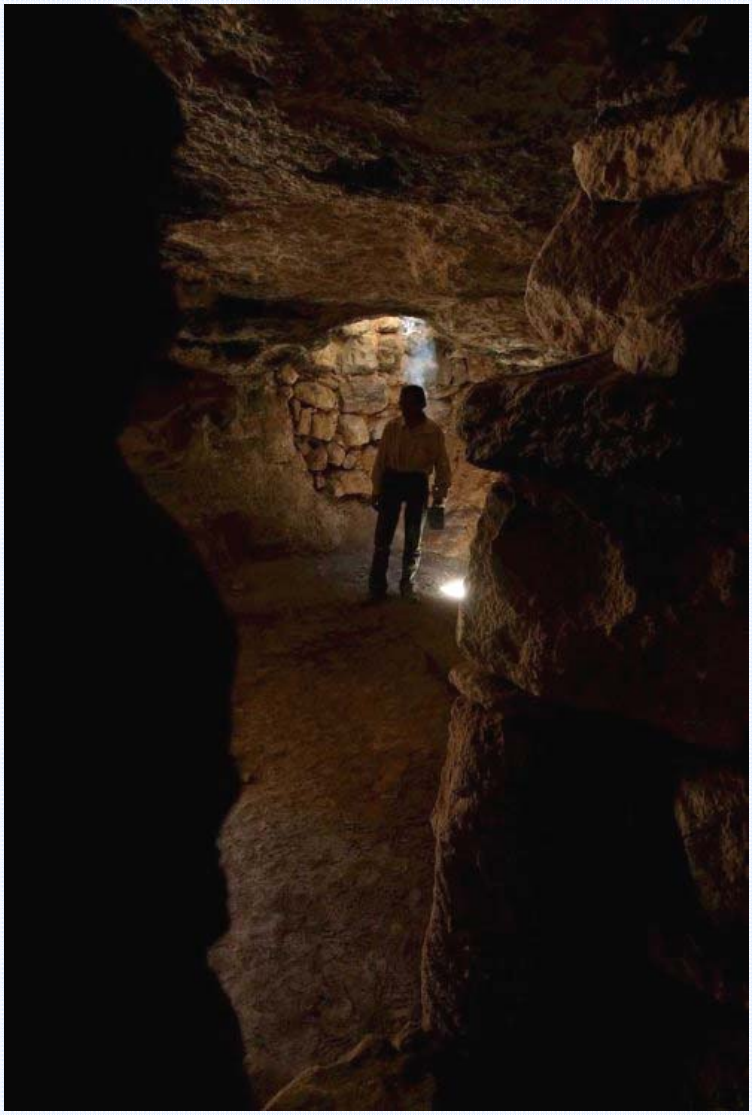
3 - EXCAVATED FIRE PIT - The players will be lead to another larger cavern. It is clear that more excavation work has been done in this area than any of the others. The archeologists will lead the players to an excavated fire pit near the center of the room, and make many comments about the importance of the fire ring and its discovery, as it proves that the early Karposians used fire and also cooked food. They also have found other items near hear including sharpened sticks and other tools that they can identify as being from the same period of around 3000 years earlier. Dr. Tollen will be particularly excited about this find as she will be quick to point out that this is where a lot of the items that could be carbon dated came from. Objects found here include arrowheads, spears, woven clothing, as well as animal bones and a garbage pit (used to identify much of what the natives ate and used at that time). The roof of this cavern does have a small hole it in which lets light into the space, and which, according to Dr. Hamiester allowed smoke to exit the room so as not to smother or suffocate the humans who stayed in this space. After talking about the fire pit find, the archeologists will lead the players to the other inter-

esting feature of this room...

4 - PETROGLYPH WALL PAINTINGS - Along the Western wall of this cavern are a number of petroglyphs (cave paintings) that the scientists have discovered the drawings are interesting and unusual in that they depict some humanoids with strange tools in their hands. The drawings are done in a white chalk-like material and are now quite permanent on the cave wall. Dr. Hamiester is most excited about this find, as these are the best cave paintings that seem to exist from the pre-historic Karposian era. He will proudly point out the odd shaped heads of the characters mentioning that "They seem to wear helmets and have rays of light coming from their heads." if questioned if this seems to indicate some sort of extraterrestrial visit, the archeologits will shrug it off and say "I doubt that, but after what we found in the other room, I am no longer so sure." The cave paintings otherwise looks like humans, just as the early Karposians would have been.

PETROGLYPHS OF ANCIENT VISITORS

GM NOTE: *The truth is that these cave paintings are warnings of the evil silver creatures (Cybermen) that the pre-historic Karposians encountered here after the Cybermen's ship crashed on the planet. As the Karposians came to investigate, the Cybermen killed some and tried to convert others. The Karposians took action and caved in the crash site to trap and bury the Cybermen. For years, the Karposians guarded the site with watchers looking to see if the evil silver creatures might escape their entrapment (this is the reason for the fire pit and remnants of civilization that remain here). But after about 200 years of tradition, the guards left and the story of the silver creatures crashing to the planet were lost to time, with only the bits of the archeology dig documenting this time. As for the Cybermen, their threat is not yet over...*



IN THE UNDERGROUND EXCAVATION

5 - CAVE-IN DEBRIS - The archeologists will lead the players to the fork in the cave, and show them their "Big Discovery!" On the opposite wall, almost completely hidden because of the strewn about rocks, it is actually possible to squeeze through a rock fall and into another cavern. Though there are scattered rocks here, it is not obvious (unless one walks directly into the fallen stones) that there is enough room for people to squeeze by and move deeper into the cave system.

GM NOTE: *This cave-in is where the Karposians originally caved the wall in to seal in the Cybermen. Over time and with the settling of the Earth, the cave-in's rocks have shifted and actually created a partial path to the room (and out of it). When the archeologists came to investigate it was Dr. Tollen who caused a further cave-in and revealed the larger room just past*

the cave in, which the archeologist now plan to investigate and document. With the discovery beyond, the scientists decided to call in for more assistance.

6 - LARGE RECENTLY DISCOVERED CAVERN - The characters are led into the large recently discovered cavern. Other than the air being cool, and there also being stalactites and stalagmites in this area (not present in the other caverns) the players will be quick to see skeletons, some still wearing woven ponchos and holding wooden spears that lay scattered around the room. There are about 11 total skeletons here in this area. Dr. Hamiester will explain that when Dr. Tollen found the room that it was clear that this was most likely the archeological find of the century. The cool temperature of the cave has kept the bodies intact, and the lack of circulating air kept damaging bacteria away from the dead bodies. The find really is incredible, and other than a fine layer of dust, the vivid red and yellow blankets of the ponchos that the skeletons are wearing are obviously an amazing cultural and historical find. It is clear that the arrows, spears, necklaces and simple leather belts and equipment that adorn the skeletons also have priceless historical and archeological value.

Characters with skills in pathology or general medicine can actually determine that the skeletons were killed by some sort of electrical discharge or energy weapon. If told this the archeologists will be skeptical, even though the bones have charring on them.

GM NOTE: *The skeletons here are Karposians that were killed by the Cybermen that emerged from the buried spaceship. Some of the warriors died trying to slow the Cybermen's attack as others caved-in the cavern entrance in order to trap the mechanical invaders. Finding themselves trapped, the Cybermen have retreated to their spaceship and hibernated until at which time they are discovered and released.*

It is then that the archeologists turn to the newcomers and point out to them the greatest mystery they have found so far...

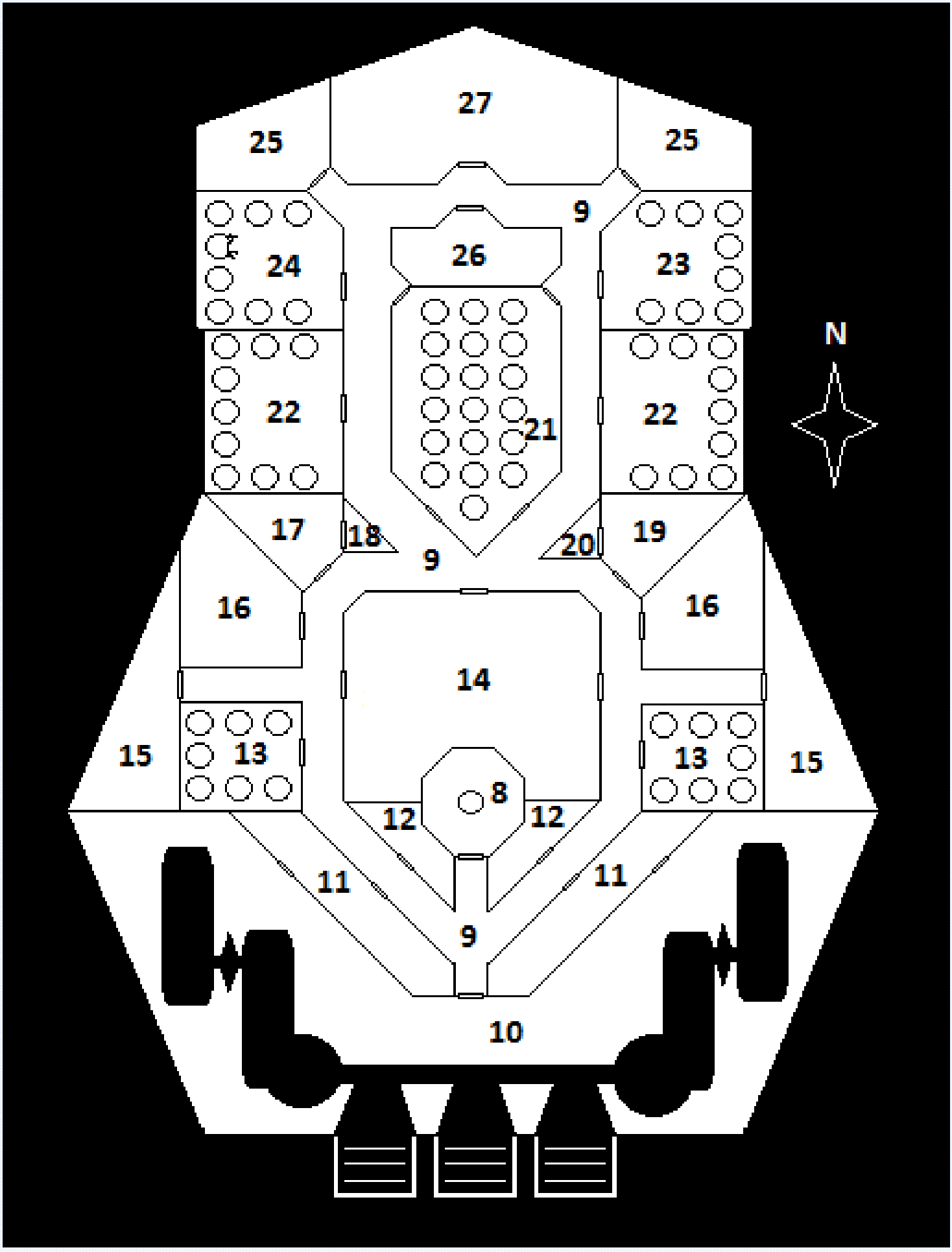
7 - MYSTERIOUS HATCH - In a section of the cave there is a large metallic hatch that sticks out of the ground and into the cavern. The hatch is heavy and metallic, and a bit rusted (from the water that has leached into the cavern). The archeologists have not been able to open the hatch, and cannot see anything beyond it (even though the hatch has some small windows). They are completely perplexed by the hatch's appearance and it is clearly an advanced casting and throws the dating of their find into a loop. They explain that they called the crew in (thinking them to be Dr. William Calvo) as they are experts in metallurgy within the field of archeology. They would like for the group to investigate the hatch and prove that it is not from the same time (which it actually is) and thus preserving the integrity of their historical find and not putting its dating in doubt.

THE MYSTERIOUS HATCH

Characters with skills in astronautics, environmental suit use, or space vehicle use will quickly identify the hatch as an airlock to a spacecraft (or possibly an underwater submersible). The hatch itself is locked, but characters with skills in lockpicking or electrical engineering can unlock the hatch and explore it further. The hatch is locked by electro-magnetic seal, and by changing the current present around the hatch it will unlock. Characters with sonic screwdrivers or other high-tech devices should get positive levels in being able to breach the hatch's locking mechanism. If the characters work on the hatch right away, the archeologists will ask that they wait for it all to be documented. If the players move on without waiting, Dr. Hamiester will produce a pocket camcorder and record all that happens from that point of the investigation on. Unless they are called, none of the graduate students will join the group at this point—having been previously warned by the professors to not disturb this site.

GM NOTE: *This cavern was actually formed by the crash of the Cybermen's ship over 3000 years ago. The ground of the cavern has hardened because of the heat of the crash and seems to be hard as stone. The hatch cannot be identified as a Cybermen design by itself, and only exploring inside the ship will reveal the threat of the Cybermen. Obviously the hatch is also 3000 years old, but it is of extraterrestrial origin.*

MAP OF THE BURIED SPACE CRAFT



THE SHIP INTERIOR IS VERY DARK BUT SOME SYSTEMS ARE STILL ACTIVE

BURIED SPACECRAFT MAP

8 - AIRLOCK - A ladder leads down from the hatch to a small empty room with another slightly larger-than-human sized hatch that swings into the empty room. This room is the ship's airlock entrance. While the Cybermen do not need an airlock (as they are not affected by the vacuum of space and can live in it), the ship is equipped with it so they can deal with other species if needed. The airlock has no lights active in it.

9 - MAIN SHIP HALLWAY - Once through the airlock door, the characters will find themselves in the main hallway of the Cybermen's ship. There is metal grating on the floors, and all the walls and surfaces are metallic. There are no identifying marks here that would reveal that it is the Cybermen's craft. The ship is gloomy and dark, but there are a number of electrical systems that are still active on board the ship. Doors will slide open electrically if activated, sliding inside the bulkhead. There is little dust in the ship as the air circulation system is still active and filtering the air. The small LEDs indicator lights that are on dimly illuminate the hallways from pitch darkness and cast long shadows. There are no Cybermen found in the halls, unless the crew have activated the Cyber-conversion unit in Room #14, accidentally revived Cybermen in Rooms #23 and 24, or encountered active Cybermen in Rooms #26 or 27.

10 - ENGINE ROOM - This large room contains the main ion particle drive engines of the craft. It is clear to characters versed in astronautics or (futuristic) mechanical engineering that this is a hyperspace drive that can move the ship faster than light. The engines themselves are ruined and the ion exchanger unit has been damaged so the engines are not active. The power generators are currently active though, and produce a low level of electrical charge which still keep the ship's systems active. Once can see that some repairs have been attempted on the drive unit, and that there are some makeshift repairs using unorthodox repair methods.

GM NOTE: *The drive system was damaged as the Cybermen were in space combat with another race. The loss of the ion drive caused the Cybermen to crash into the planet 3000 years earlier. After the crash, the Cybermen tried to make repairs to the drive unit, but seeing that they did not have adequate repair parts, once the Cybermen were trapped by the rock fall (at Area #5) the Cyberleader commanded the majority of the Cybermen into Cryogenic stasis, with only a skeleton crew to stay active to try to communicate with other Cyber forces. However, because the Cybermen are too deep under the surface of Karpos their communications attempts have failed for millennia.*

11 - PARTS STORAGE/WORK ROOM - There are two identical rooms in the craft that serve this purpose. There are replacement parts for the engine here as well as numerous large tools used to repair the craft's systems. Players trying to move the tools will realize that they are all made of heavy steel and weigh at least 50 pounds each, making

them very hard for the average human to use (they can be used as heavy clubs if needed). In the parts storage area, players who have discovered that the ion drive engines are broken, will realize that replacement parts for the damage are not available. There are also various welding tool available here that can be used as makeshift weapons as needed, or that can weld doors shut if needed.

12 - EMPTY ROOM - These rooms are empty, with no obvious clues to their purpose. They are used as temporary holding cells by the Cybermen when capturing beings that they wish to Cyber-convert. Captives are taken from here to room #14 for conversion, and then escorted to Room #21 (or #22) for storage. These room are also used as needed for the storage of other items when in flight. There are no clues for the use of these rooms.

13 - CRYOGENIC STORAGE ROOM - Inside each of these rooms are seven cryogenic chambers which look like steel tubes with a metal door on the front of them (so one cannot see what is inside). All of these tubes are empty.

Characters with skills in cryogenics, mechanical engineering, electrical engineering, or physics will be able to identify these tubes as refrigeration units. They would be used to store Cybermen for deep space journeys, providing them power, and keeping their systems powered. The tubes cannot be identified as Cybermen systems on their own, and can also be used to freeze humans or other species in their original organic states.

14 - CONVERSION ROOM - This room immediately strikes the characters as being different from all of the others. There are metal tables in the room as well as scores of mechanical robotic arms. There are also bins of metal parts, as well as molding machines here and a large rubbish bin. The mechanical arms inside are not active, but some of the arms seem to have saws, needles, and welders on them creating an eerie atmosphere.

This room is the main Cyber-conversion room in the ship, and is used to change helpless people into Cybermen. If active, a person who is restrained and placed at the starting table would have themselves drugged by a needle, before the process was started and then their limbs and organs removed (and thrown into the rubbish bin) before being replaced by metal arms, legs and torso of the Cybermen. The process is completed when a Cyber-helmet is placed around the victim's head, which completes the circuit and overrides their brain making the victim extremely logical and destroying their original personality — finishing the conversion and resulting in the creation of a new Cyberman.

There is a 20% chance that players who investigate or try to activate the electrical systems in the room will activate the conversion equipment, resulting in the players having to fight the robotic arms in a duel for their lives. The room is very dangerous, and players who fumble or fail dexterity rolls in the room will easily cut themselves on a needle, saw, or knife on one of the robotic arms.

Investigating the room will reveal a few things. Checking the rubbish bin will reveal more red and yellow colored ponchos of native Karposians (victims of Cyber-conversion over 3000 years ago). Also inside are numerous humanoid Karposian bones, beaded necklaces, and also a hardened mass (actually the dried blood and organs of those Cyber-converted three millennia earlier). Characters with skills in pathology or general medicine will be able to identify these as human remains. Also in the room are parts for creating Cybermen in the parts bins. Arms, legs, torsos, as well as Cyber-helmets can be found in various bins. If the players have previously met the Cybermen, these items will be instantly recognizable. If the players have never faced the Cybermen they will look like robot parts. Players with skills in cybernetics, biomedical engineering, robotics, or mechanical engineering will be able to identify these as prosthetic parts rather than robotic parts (as the Cybermen use the processing power of a human brain as their main computer — the parts have no command system for a robot).

The saws, knives, and needles in the room can be scavenged for weapons by the players if needed, but doing so threatens them with the 20% chance of activating the equipment when doing so.

15 - WEAPONS BANK ACCESS ROOM - These rooms are access rooms to the main ship's defense systems for maintenance or repair. Accessible in this type of room is a heavy deep space laser canon that is used for ship to ship combat. Otherwise the room is empty.

Savvy players can free up the main laser located here and use it as a heavy weapon against the Cybermen, but it will take 3 rounds to free from its mount. In order to move it, it would take two characters to carry the

weapon and it would need to be placed on the ground before activation (because of the heat the cannon generates).

16 - STORAGE ROOM - These storage rooms contain metallic boxes. Searching inside the boxes will reveal a number of items that can be used to build new Cybermen. Mechanical arms, legs, torsos, hand, and Cyber-helmets can be found. Also of interest here are power cells (un-charged) and hydraulic fluid containers as well as wiring and other replacement parts that might be needed. Also found in here are Cyber-blasters (uncharged), which if charged or given a power supply can be used to fight the Cybermen doing lethal damage. These items can be scavenged by the players as appropriate.

17 - EMPTY ROOM - This is a near empty room that was used to house some of the Karposian prisoners when they were captured 3000 years earlier. The room is completely clean. There is nothing else of note in this room.

THE DOCTOR INVESTIGATES THE SHIP

18 - HOLDING ROOM #1 - This is a small solitary confinement cell that can hold a maximum of two people. It includes a toilet (for prisoners of the Cybermen) as well as a sink for water. There is nothing of note in this room.

19 - EMPTY ROOM - This is a empty room that was used to house some of the Karposian prisoners when they were captured 3000 years earlier. There are some old blood stains here (from when the Cybermen roughed up Karposians who were resisting at the time). There is nothing else of note in this room.

GM NOTE: *The blood comes from the dead Karposian whose skeleton can be found in room #20. He was harmed by the Cybermen, and bled on the floor, as he was put into confinement in Room #20.*

20 - HOLDING ROOM #2 - This is a small solitary confinement cell that can hold a maximum of two people. It includes a toilet (for prisoners of the Cybermen) as well as a sink for water.

Inside this room is a rather well preserved skeleton of a Karposian prisoner. The skeleton still wears a beaded necklace, its red and yellow woven poncho, a loin cloth made of cotton-like cloth, a gold bracelet, and it also has a knife made out of stone. If the archeologists are with the crew when this body is found, they will marvel at it, because it is by far the best preserved skeleton they have ever found (as the ship's filter system has prevented bacteria from affecting anything in the room). The archeologists will be overwhelmed and try documenting the skeleton as best as they can, and will dream up (incorrect) theories that perhaps the ancient Karposians were actually a space faring race.

The gold of the bracelet can be used to fight the Cybermen, and by rubbing the gold on a Cyberman's chest plate it will coat their breathing apparatus and kill them.

GM NOTE: *The Cybermen detected the gold bracelet on this dead Kaprosian three millennia ago, and put him into solitary confinement, where he was left to die over time—thus making the gold safe to the Cybermen as there was no one who could use it against them once the wearer was dead. The Cybermen have left the skeleton and the gold in the room rather than approach it for safety reasons.*

21 - MAIN CRYOGENIC STORAGE ROOM - Inside this large room are 19 cryogenic chambers which look like steel tubes with a metal door on the front of them (so one cannot see what is inside). As with Rooms #13 (and #22), all of these tubes are empty.

This area is the "main hold" for new Cyber-converted beings who are put into storage here until they need to be activated.

Characters with skills in cryogenics, mechanical engineering, electrical engineering, or physics will be able

to identify these tubes as refrigeration units. They would be used to store Cybermen for deep space journeys, providing them power, and keeping their systems powered. The tubes cannot be identified as Cybermen systems on their own, and can also be used to freeze humans or other species in their original organic states.

22 - CRYOGENIC STORAGE ROOM - As with rooms #13 and #21, inside each of these rooms are nine cryogenic chambers which look like steel tubes with a metal door on the front of them (so one cannot see what is inside). All of these tubes are empty.

This area at one time housed Cybermen for transport. The Cybermen that were housed here were lost on a previous mission so these cryo-tubes currently sit empty. They can be used to house new Cyber-converts if necessary.

Characters with skills in cryogenics, mechanical engineering, electrical engineering, or physics will be able to identify these tubes as refrigeration units. They would be used to store Cybermen for deep space journeys, providing them power, and keeping their systems powered. The tubes cannot be identified as Cybermen systems on their own, and can also be used to freeze humans or other species in their original organic states.

23 - CRYOGENIC STORAGE ROOM - Inside this room are eight cryogenic chambers which look like steel tubes with a mental door on the front of them (so one cannot see inside). However, if players open up any of these chambers they will find that inside each of these tubes is a Cyberman.

The Cybermen in these tubes are alive, but currently in cryogenic stasis. By opening a tube, the players are unwittingly reactivating that Cyberman (unless a player versed in cryogenics or computer use specifically indicate that they are making sure that the Cyberman remains frozen in stasis and checks the tube's controls). The Cybermen who have been awakened will emerge from the cryo-tube approximately 10 turns after their tube is opened (after the Cybermen slowly come out of stasis). This means that it is quite possible for the players to eliminate all of the other Cybermen and then be faced with a new threat from this batch.

It is also possible to reactivate the Cybermen here from a command via computer from either the War Room (Area #26) or the Ship's Bridge (Area #27).

Also inside each of these tubes with each Cyberman is a charged Cyber-blaster. This will be used by the Cybermen when activated. Players who open a tube and look inside have a 33% chance of noticing that the blaster is inside (mounted on the wall next to the Cyberman). The blaster can be removed and used by party members if needed.

24 - CRYOGENIC STORAGE ROOM - Inside this room are eight cryogenic chambers which look like steel tubes with a mental door on the front of them (so one cannot see inside). However, if players open up any of these chambers they will find that inside each of these tubes is a Cyberman.

This room is similar to Room #23, with one small difference: one of the Cryo-tubes has been broken open. Players who investigate the pod can see that it has been burst open from the inside. This may be a hint to the players that the remaining 7 tubes in this area are occupied (by Cybermen) and encourage them to investigate this lot. Characters with skills in physics or mechanical engineering will realize that it took extreme force for something to break out of the cryo-pod.

GM NOTE: *This pod was broken open by a Cyberman who went mad from the Cryogenic process (similar to what is seen in the story "Attack of the Cybermen") over 2000 years earlier. The other Cybermen eventually destroyed the Cyber-rogue and have recycled its parts for use as replacements.*

The Cybermen in these tubes are alive, but currently in cryogenic stasis. By opening a tube, the players are unwittingly reactivating that Cyberman (unless a player versed in cryogenics or computer use specifically indicate that they are making sure that the Cyberman remains frozen in stasis and checks the tube's controls). The Cybermen who have been awakened will emerge from the cryo-tube approximately 10 turns after their tube is opened (after the Cybermen slowly come out of stasis). This means that it is quite possible for the players to eliminate all of the other Cybermen and then be faced with a new threat from this batch.

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25 - WEAPONS BANK ACCESS ROOM - These rooms are access rooms to the main ship's defense systems for maintenance or repair. Accessible in this type of room is a band of medium ranged space missiles. These missiles are very powerful, used either for ship to ship combat or to attack planetary installations from space.

Clever players with skills in explosives or weapons can sabotage the missiles to destroy the Cybership, but they will need to create some sort of timing device to set the missile off unless a person manually activates the explosion. Remote detonation from outside the ship will not work (for the same reason that the Cybermen have not been able to contact more of their race — there is too much earth between the signal point and the destination and the signal cannot penetrate).

26 - WAR ROOM - This is the Cyber-command post and inside this room there is a large computerized battle map which brings a bright glow to the dark room. Also in this room there are three Cybermen: the Cyberleader and two regular Cybermen. Unless some of the ship's systems have been activated (lights turned on or the Cyber Conversion Room (#14) activated) the Cybermen will be surprised when players first open the door. If the Cybermen are not surprised, they will be prepared to attack the intruders but will not get surprise on the party. The Cybermen are armed with Cyber-blasters but will actually

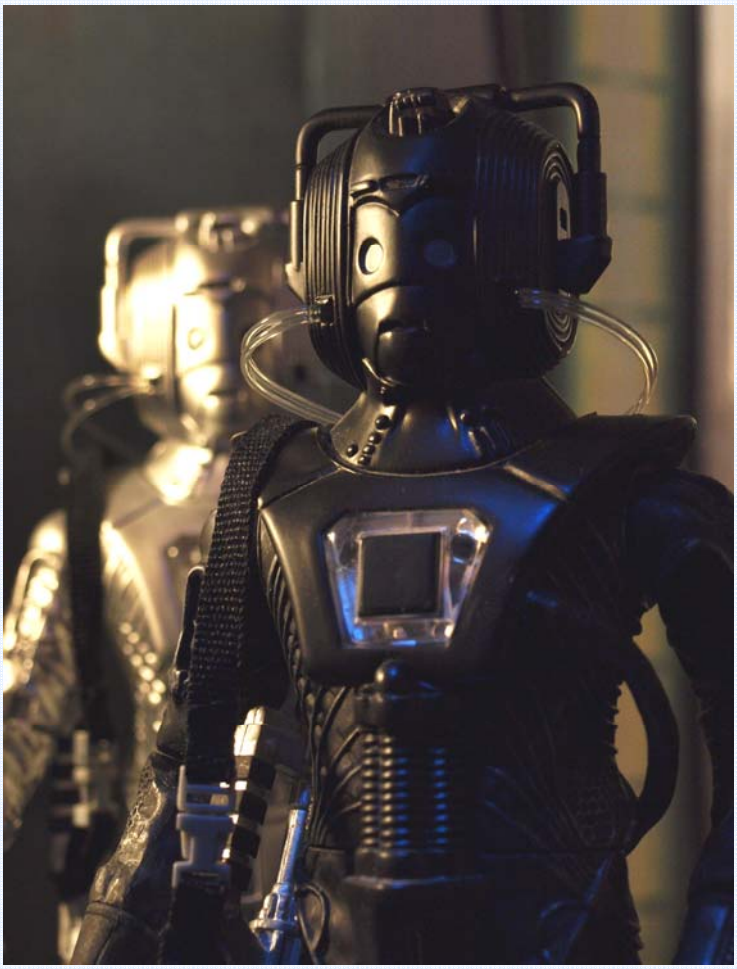
CYBERMAN STATS

If using the FASA *Doctor Who* RPG Cybermen stats can be found on page 20 of the *Game Operations Manual*, and information on pages 20-21 of *A Sourcebook for Field Agents*.

If using the *Time Lord* RPG Cybermen stats can be found on pages 143-147.

If using the *Doctor Who: Adventures in Time and Space* RPG, Cybermen stats can be found on pages 98-100 of the Tenth Doctor edition of *The Game Master's Guide*, and pages 19-28 of the *Aliens and Creatures* supplement. We recommend using the stats and background for the Mondas/Telos Cybermen found on pages 27-28.

THE SHIP CONTAINS STILL ACTIVE CYBERMEN



THE CYBERMEN HAVE BEEN WAITING FOR CENTURIES

first try to capture the characters (first for interrogation, and then second for Cyber-conversion).

Players who have a chance to investigate the computers in this area will find the Cybermen's log, which gives the history of the ship and its crash. In 538BCE the Cybermen's ship left the planet Pardoline after the Cybermen took heavy losses and were repelled by the human forces on the planet. The humans pursued them, and over the planet Karpos were able to disable the Cybermen's ion drive, causing their ship to crash to the surface of the planet. After the Cybermen crashed to the planet, they emerged from their ship and began to subjugate the native Karposians. The Cybermen captured and converted six natives before the remaining natives launched an attack on the Cybermen. The Cybermen repelled the attack, slaughter or capturing natives, but the remaining Karposians caused a cave in that trapped the Cybermen in their ship deep underground at the crash site. The Cybermen have been trapped here for the past 3002 years trying over that time period to radio for help (but were unable to because their ship was buried too far under the ground). They would also occasionally try to dig out themselves (though their lack of power prevented them from activating all their forces and doing so). In turn, the majority of the Cyber-forces have gone into cryogenic stasis with only a small force of Cybermen active as they wait for rescue.

The Cyberleader is currently trying to contact other Cybermen units by use of the ship's deep space communications system, but it has been failing. The Cyberleader has been working diligently for centuries to find a way to free his troops from their current situation. He will react by ordering any intruders (such as the TARDIS crew or archeologists) captured so that the Cybermen may find out how they got there so that he can free their ship and again contact his race.

27 - SHIP'S BRIDGE - This is the bridge of the Cybermen's ship and all of the main controls for the ship are located here along with five chairs that are set behind control panels that account for the ships navigation, sensors, and other stations. The control panels are active and blink with numerous lights that dance light around the dimly lit room. Also inside this room are three Cybermen, all of whom face forward (with their backs to the door). The Cybermen are armed with Cyber-blasters but will not react to the door opening behind them on their own (as they are aware that the Cyberleader is in the War Room and will assume anyone entering are other Cybermen. They will not

THE CYBERMEN THREATEN TO EMERGE FROM THE SHIP TO SUBJUGATE AND CONVERT THE PLANET

react unless attacked or spoken to as they continue their vigil at the communications center (which they have done for the past 3000 years, other than changing shifts and getting maintenance).

The large window of the space craft reveals that there is only rock outside (as the ship is buried under the ground where it crashed), but this can only really be identified if the main lights are turned on inside the bridge and one can see that there are rocks and dirt outside the window.

The controls on the bridge can affect most of the parts of the ship (as this is the main control center). Likewise, there are feedback indicators here, so that if the players activate or deactivate any major systems (such as repairing the ion drive and bringing it up to working condition) the Cybermen will know about it, and if the activity is somewhat suspicious (such as more than 3 Cybermen being taken out of stasis by players opening the cryo-tubes) the Cybermen will inform the Cyberleader (in Room #26) who will order two Cybermen to investigate.

The ship is currently not in working order (due to the ion drive being damaged) but from the bridge the players can determine that if the ion drive were to be repaired, and also blasting was done to free the craft from the earth and stone it is stuck in (perhaps using Cyber-blasters), the ship could be freed and once again take off.

GM NOTE: *If wondering about why the Cybermen have not tried to blast their way out of the ship in the same method, it is a problem of mass displacement. The Cybermen calculated that the amount of earth they would have to displace when tunneling (and then move to somewhere inside their ship to move it out of the way) is larger than the amount of space they have inside the ship (the Cybermen are unaware of the caves beyond where the first cave in happened). Thus tunneling their way out was not an option as they had nowhere to move the displaced earth. As for tunneling out continuously, the Cybermen have discovered that the natives have access to gold (from the native they trapped in Room #20) and have decided to not press an attack for this reason or to try to tunnel out. They are unaware that the Karposians (ancient or modern) have no idea of the effect of gold on the Cybermen.*

In general, once aware that people have breached their craft and the Cybermen have been warned, the Cyberleader will order the reactivation of the cryogenically frozen Cybermen. The Cybermen will try to capture and subjugate any of the humans they can find in order to Cyber-convert them to swell their ranks. The converted human Cybermen are initially pressed into service to fight their former friends. Otherwise they are placed into Cryogenic storage as troops to be used as needed. The Cybermen will want to exit their ship to be able to reach the surface and call for assistance from other Cyber forces and also to capture and convert any people that they find to bolster their numbers.

First in danger if the Cybermen attack are the archeologists and students in the camp outside of the dig. The Cybermen would be able to quickly overcome them if a pitched battle occurs, so the TARDIS crew need to try to prevent the Cybermen from leaving their ship.

To stop the Cybermen from reaching the population of Karpos is the key to solving the module. The characters can use a number of tactics to do so such as causing the ion drive engines to overload and explode (destroying the Cybermen's ship and the archeological find of the century), defeating the Cybermen in an outright battle (tough but not impossible depending on the abilities of the characters and NPCs), or forming another plan, such as feeding back the ion drive's energy and electrifying the floors causing the Cybermen to be overloaded and short out (destroying them, but possibly harming humans as well). Other possible solutions include causing another cave-in which will trap the Cybermen again (though now the cave-in will not be as large as the one caused by the natives 3000 years earlier and the Cybermen could dig themselves out within 50 years unless additional precautions are taken). It is also possible to knock out the Cybermen's ion drive and trap them, and without a source of energy, the Cybermen will power down and deactivate in 500 years. The players may come up with other solutions as well and a GM should react as appropriate.

If all goes well, the characters will eliminate the danger posed by the Cybermen and keep the archeologists and other humans on Karpos safe from harm.

If the Cybermen are reburied another module revisiting the dig site years later is an excellent sequel module. It could be that time has marched on and new development has moved to this area. The site of the Cybership may now be at the edge of a bustling metropolis and now the threat that the Cybermen pose is even more direct, as they continue to live on under the ground. Of course, the sequel will only work if the Cybermen are reburied in place. Generally most of the players will find a way to permanently eliminate the Cyber-threat.

EVENT REPORT: SNOWCON 2011

The gaming club MAGE, which supports the DDWRPG fanzine in many ways, held one of their annual gaming conventions on 29 January 2011 at the Milwaukee School of Engineering (MSOE) in Milwaukee, Wisconsin (USA). This year's convention was timed perfectly as an ending to the Student Union Board's SUB-Zero Days Week and proved to be a warm retreat from the cold weather and huge blizzards that covered the American Midwest during that week and soon after

The small convention itself was well attended from the morning on when a *Magic: The Gathering card* tournament was started. Players came early to draft cards in the game, and prepare for more than one tournament. The morning also had other events kick off, such as the Super Smash Brothers video game tournament. Students crowded in and took their turns to play the various games that were present. Extra televisions and video games, such as *Guitar Hero*, *Halo 3*, and more, were set up in the MAGE office for players to pick up games on other video systems. A number of role-playing games were also scheduled including a *Dungeons & Dragons* adventure and a *Paranoia* RPG game.

The main highlight of the convention was the Living Dungeon event that the group had setup and scheduled for play through out the day. MAGE had put together a multiple room live-action game that was one of the more enjoyable outings of the whole event. We report on the Living Dungeon in more detail in the next few pages.

MAGIC THE GATHERING TOURNAMENT

LIVING DUNGEON SIGN-UPS

VIDEO GAME TOURNAMENT

OTHER VIDEO GAME EVENTS

ROLE-PLAYING GAMING

MILWAUKEE TIME LORDS CLUB MEMBERS CONVERSING AT THE CONVENTION

A *Doctor Who* role-playing game was scheduled for later in the convention, but the game did not go ahead as planned as other events, such as the Magic tournament and the Living Dungeon ran over time and pulled players away from the game. There was no problem with this, but it does prevent us from reporting on a new tournament game that was planned.

While not a large gaming convention with hundreds or thousands of people, SnowCon was an excellent time. Often when attending smaller gaming events it allows the attendees to get to know one another more and creates an environment where people can more easily form lasting friendships. The Paranoia game that began at the con as a one-shot is now an on going game because the players had a fun time together and wanted to continue on. This is a great reason for us to encourage players to go to conventions — to find new regular games to be a part of. SnowCon was a good con and a success.

THE LIVING DUNGEON

At the Snowcon convention, some of the DDWRPG staff helped to set up the living dungeon event—that is a life size Live-Action Role Playing in which the players play through an adventure as if they are in fact the party experiencing the events in real time. Such an event is not too hard to do, but it does require extensive planning by the Game Master to set up and to create the plot and story. Unlike a standard tabletop game, this living dungeon style LARP requires that the Game Master get together enough volunteers to be non-player characters to make the event worthwhile and fun. Of course, some of the NPC volunteers can play multiple roles. The key is to create an adventure that taxes the players intellect, problem solving skills, and also presents some conflict (physical battle or intellectual) that the players must survive.

In the adventure that was played at SnowCon, the adventuring party went on a quest to secure water from the Fountain of Youth to save the dying people of a village. In the story, the trek started them in the caverns inside the mountain. The players made their way up the winding caverns to near the top of the mountain's peak. There the players had to make their way along the cliff face to the hidden throne room of the Snow Witch who guarded the fountain. After securing the water, the group returned, encountering puzzles and battles along the way.

Living dungeons are great single quest LARP games that involve players in a way that tabletop RPGs do not quite capture, and that causes the players to realize their limitations. All gamers should try one at least once.

1) GETTING THE QUEST - The players are given the quest to get water from the Fountain of Youth at the inn and set off to explore the caverns.

2) SOLVING THE PUZZLE - To enter the caverns the players solved a 3-D puzzle box to get a crystal key.

3) THE SECRET DOOR - After first finding an empty room, the players solved another puzzle in order to unlock a secret door in the room that led to....

4) THE FIRST COMBAT ENCOUNTER - Attacked by the guardians of the caverns, a battle ensued.

5) THE FROZEN STATUES - After the attackers were defeated, the players encountered statues that hid their eyes (weeping angels?). They did not move.

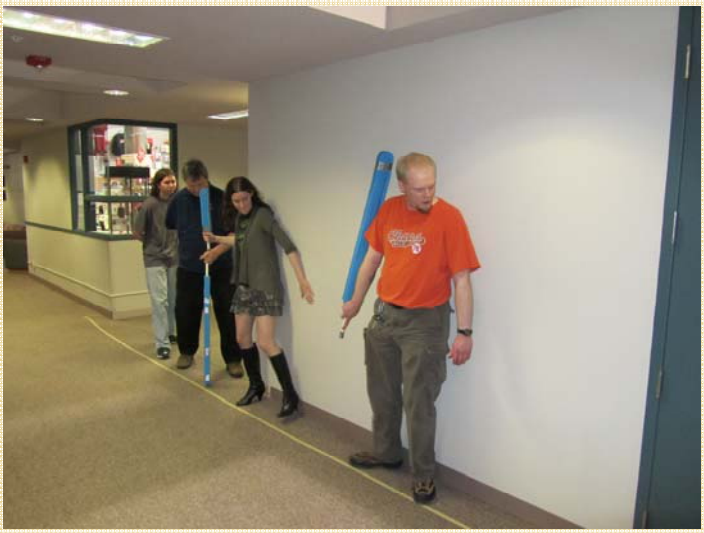
6) LEAVING THE CAVERNS - The players made their way out of the caverns and up to the top of the mountains..

7) DANGER AWAITS - Near the top of the mountain, a ninja awaits to attack the party on the top of the snow caped peak.

8) UNDER ATTACK - The ninja attacked the players but was dispatched by the barbarian warrior who defended the party.

9) OUT OF THE CAVERNS - Having been delayed by the ninja attack, more reinforcements arrive from the caverns to confront the party.

10) ON THE EDGE OF THE CLIFF - The players find themselves on the edge of a cliff that drops hundreds of feet below them.



11) ALONG THE LEDGE - The players work their way along a mountain ledge making their way to the hidden entrance in the side of the mountain.

12) ACTIVATED TRAP - The players accidentally set off a trap and the wall closes towards them forcing a time limit to find a way into the entrance.

13) INTO THE ENTRANCE - The players beat the timed trap and make their way into the throne room inside the mountain.

14) THE SNOW WITCH - Inside the mountain is the Snow Witch, who was guarded by her two steadfast soldiers.

15) THE GRID TRAP - The players are challenged by the Snow Witch to use their intellects to cross the grid in front of them.

16) DECISION TIME - The players decide on a strategy before crossing the deadly grid trap, as the Snow Witch looks on.

17) ACROSS THE GRID - The players moved across the grid safely by moving in the directions that chess pieces would move. (As easy as pi!)

18) CONFRONTING THE WITCH - The players stopped short of stepping off the grid, so that the soldiers did not attack them.

19) THE BARGAIN - The group's magic user negotiates with the Witch for safe passage, which is allowed if the group can answer a riddle.

20) THE AGE OF REASON - The players successfully solve the riddle and the Snow Witch gives them safe passage.

21) THE FOUNTAIN OF YOUTH - The barbarian is able to collect water from the fountain of youth, the purpose of their quest.

22) THE RETURN TREK - The party returns down the mountain ledge to return the healing elixir to the townspeople.

23) THE DARKENED CAVERNS - The players reenter the dark caverns only to be attacked again.

24) THE STATUES ARE SLAIN - A "light" spell is cast and the players discover they have slain the statues.

25) THE DOOR TO THE CAVERNS - The players find cavern exit and return to the safety of home.

26) A SUCCESSFUL QUEST - Water from the Fountain of Youth is returned and the village is saved.

THE SNOWCON LIVING DUNGEON CREW
(2 Game Masters, 6 NPCs, and 4 player characters)

CREATING A LIVING DUNGEON FOR DOCTOR WHO GAMING

A report on the living dungeon game is only useful for our readers if we can help them translate it to the *Doctor Who* environment that our readers so enjoy. So we are including here the basics of how to set up a *Doctor Who* living dungeon, as well as a scenario that the players can set up for themselves. Living Dungeons are a great way to engage players in a way that many have not experienced role-playing or problem solving games before.

To properly prepare for the game, the Game Master needs to have a simple play system in order to determine the hit points and damage that players or monsters can take. We like a simple system of giving each player 6 hit points, and the monsters 1 or 2. Other stats are not needed as much, because the players are using their own minds to solve the task at hand. Also as part of the system, one needs to determine how to resolve combat (yes, even in a *Doctor Who* game). We recommend turn based combat rather than real-time LARP combat. For instance, the Doctor encounters a monster, let the player react first (after all they're in the living dungeon). The players can determine what they want to do. If time is a factor, the GM can start counting down from 10 to hurry the scene along. The success or failure of projectile weapons can be determined by throwing pieces of crumpled up paper to represent energy blasts. Keeping the mechanic simple and fun is the key to the game. The mechanic of the system should be explained to the players before the adventure begins.

When creating a living dungeon, the GM needs to find a place where one can play the game. This is usually at a convention space or at a school. Next the GM should be sure to have a basic plot for the game. This is the framework for why the living dungeon is happening. Keep this simple, like a regular table top module. The TARDIS has landed and with the sonic screwdriver you might be getting strange energy readings.

Once one has the space and the plot, you should decide how many different encounter areas that one can have. A living dungeon, unlike a LARP, has the players moving from one "room" (encounter area) to another, solving the threat or puzzle, and then moving on to the next. One should strive for there to be about five encounter areas, and as in the previous example, one can always ask the players to return through them again, which can allow for more encounters as well. Five is a guideline not a rule, and one can always have more or less.

The GM should then figure out what sort of encounters that the players are faced in each of the encounter areas. For instance the first area, may find the players in a locked room with a puzzle that they must solve to unlock the door, the second encounter area may feature a threat of attack, in which the players must fight back, or defeat the threat in some way, the third may feature an unexpected trap that the players must avoid or solve when they get some clues, and so on. This is similar to setting up a standard table-top game, except that the Game Master must be sure to describe the room well enough, and usually will have physical props and clues in the rooms so that the players actually see or encounter the clues rather than just having them explained.

GMs need to prepare the physical props. If there is a sign that says "Danger: This wall is electrified" then unlike in a table top game the time must be made to prepare the sign. The props do not need to look exactly like what they are supposed to be (players still use their imaginations to fill in any of the fantastical elements of the environment) but simple additions such as this should be covered. For instance, one does not need to have a real cliff in a game, but at lest there should be a line of tape on the floor that denotes where the cliff's edge is. Likewise, the GM needs to be sure that each character has some physical props or skills. Jo Grant, who was an expert escapologist may have a lock pick set (represented by a plastic knife and fork) and Bill Filer, American UNIT agent, might have a gun (represented by a water pistol), with 6 shots (6 pieces of crumpled paper to throw), and so on. One can buy toys to use, but simple things, like a silver pen, can be used to simulate more complex objects such as a sonic screwdriver.

THE FOURTH DOCTOR AND BILL FILER

Costumes are also great fun for the players to wear, but these are not necessary, and finding the right ones for each participant is hard. However, certain costume props can be bought or made that help people identify who they are. A multi-colored scarf is all a player needs in order to be identified as the Fourth Doctor. A stick of celery duct-taped to a lapel and you have the Fifth Doctor, or a clip-on bowtie and a fez and you've got the Eleventh Doctor. The same simple level of costuming should apply for companions. A military cap and you can represent the Brigadier, an airline hostess hat and you have Tegan, a tiara can represent Nyssa, a long white scarf and you can represent the Second Romana. A curly Halloween wig and sunglasses and you have a Bill Filer character, and so on.

AUTONS ARE SIMPLE AND ICONIC VILLAINS TO INCLUDE

The same simple level of costuming should be true for your villains as well. We recommend though that the monsters in the dungeons have better costumes than the simple icons used for players (after all, all the players will see the monsters, but the players themselves will change). That does not mean you need to work too hard for costumes. Making a few simple helmets with handles out of cardboard and painting them silver, as well as wrapping the players in tin foil can create Cybermen with minimal effort (perhaps a day building the masks). We use Autons in our scenario included in this 'zine, because all one needs to do is purchase some simple blank masks and have the players hold their arms at an angle with their fingers out, and *Doctor Who* fans can quickly identify which villains they are facing with minimal effort.

The Game Master needs to track down volunteers, to help with the living dungeon. Not players who will play the adventure, but people to help bring it to life. In the scenario presented after this article, besides the Game Master one also needs five other volunteers to create the living dungeon: three who play the animated Autons, one as a human villain, and one as a human ally. These players all need to be versed not only in their roles as they bring the game to life, but should also know the game system, and general plot. The volunteers who play the Autons will be playing different Autons in different encounter areas (creating the "illusion" of many Autons). The volunteers should be walked through their exact roles in each encounter area, so they can add to the realism of the game and do not make game-play errors. The GM should walk through the scenario with the volunteers and allow them to practice a few times to help set the correct atmosphere.

During an actual living dungeon event, the GM walks along with the player group from encounter area to encounter area they can explain details or info to the group as the party experiences the living dungeon. So GMs should not worry if details are missed, as the GM can explain them. The GM can simply follow the players along as they explore the dungeon and not interact with them during game plays except to explain the rules. Sometimes the GM can function as a non-player character as well. After the briefing for the game, the GM can have the players start and then act as an NPC that follows the group along explaining what they see if it is not clear. For first timers, we recommend the GM simply act as the GM.

The steps to creating a living dungeon are simple: create your basic rules mechanic, come up with a scenario, find a play space, map out the play space with certain encounter areas, make your props and costumes, get the volunteers, walk everyone through the game, and then you are ready to play the adventure. Put it all together and you have a living dungeon scenario that the players can enjoy.

We have found that living dungeons work best as stand alone scenarios. They are also best run at a special event such as a convention or game day. Several of these adventures can be put together as a campaign, but because they take a bit more organization than a single day (and the volunteers are not involved as regular players) the concept does not work too well as a campaign.

Living dungeons are often thought of as a *Dungeons & Dragons* phenomenon, and it is true that the style of play of *D&D* lends itself to this sort of alternate gaming experience. But with a little effort, *Doctor Who* role-playing gamers can adapt the concept to create their own unique and enjoyable adventures!

AUTONS ARE DISCOVERED AT THE PLASTICS FACTORY

SCENARIO BASICS

- Players have 6 hitpoints each and are a party of 3 players (The Doctor, Jo Grant, and Bill Filer).
- Autons have 1 hitpoint each. NPC humans have 3 hitpoints.
- Players have special equipment explained in the scenario.
- There are 5 encounter areas, required props, volunteers, and items are listed after each area.
- The GM should accompany the players in the dungeon, and will need at least 4 volunteers to act as bad guys (one to represent the factory boss Wilkinson, and 3 to play Autons in the adventure).

LIVING DUNGEON SCENARIO: BRIDGEHEAD FROM SPACE

This living dungeon adventure is intended for a party of 3 players. When the three players are chosen, and their roles assigned (Doctor, female companion, and male companion—we chose The 4th Doctor, Jo Grant, and Bill Filer just for fun).

PROPS: The players should be given the following equipment:
- Sonic Screwdriver (The Doctor) - A toy or metal pen, along with 3 crumpled pieces of paper to simulate a ranged attack with the sonic.
- Yo-yo (The Doctor) - a cheap yo-y toy
- Lockpick Set (Jo Grant) - pens and pencils as a set
- Makeup Kit (Jo Grant) - Actual simple makeup (foundation, eye liner, lipstick)
- Sunglasses (Bill Filer) - Actual cheap sunglasses
- Pistol (Bill Filer) - A nerf gun, with its darts

The GM should also explain the following game mechanics to the players:

- If using the sonic screwdriver, the player needs to announce that the screwdriver is used, and can then throw a balled up piece of paper at the target in order to activate or deactivate the target. The sonic screwdriver has 12 uses.

- The pistol can be shot at targets, to also damage them, it also has 12 uses (shots).
- If someone throws a balled up piece of paper at you, it counts as someone shooting at you. If you are hit with the paper, you take 1 hitpoint of damage. All player characters have 6 hitpoints. You can try to avoid the paper.
- There is no running allowed in the game, and if there is conflict or combat, each side gets to make an action and move in turn, then the other side.
- The GM will accompany the players and will give the results of actions that the players try to do. The GM will make any rulings in the game.

Once the GM has explained the game mechanics, the Game Master can give the following briefing to the players:

> The TARDIS has landed on Earth in 1973CE and you (the Doctor and Jo Grant) have been contacted by Brigadier Lethbridge-Stewart who has informed you that UNIT has received reports of strange sounds and happenings at Farnsworth Plastics factory. A UNIT Agent (in this case American UNIT operative Bill Filer) has been assigned to assist the group in investigating the factory and the danger that is there. The Doctor has the following equipment, a sonic screwdriver and a Yo-yo. Jo Grant has a lock pick set and a makeup kit, and Bill Filer has sunglasses and a pistol to use. As your group arrives at the Farnsworth Factory, you may enter the building into that room...

THE COMPANIONS ARE ON THE CASE

ENCOUNTER ROOM #1: RECEPTION AREA

The players should be allowed into a room that has a second exit or door to it, which serves as the main entry reception area for the Farnsworth Plastic's Company.

SETUP: Room with a (reception) desk and chair, and a second exit door to it that can close.

PROPS: A telephone, a notebook (written inside the notebook should be "This is a work log and daily planner. By reading this you discover that regular employees have been fired and have not coming to work for one week". Another prop could be a sign that says "Farnsworth Plastics".

NPCS: One player as James Wilkenson, the factory's boss, who is surprisingly working the reception desk. [*The volunteer who is playing Wilkenson should know that for the sake of profit he has made a deal with the Nestene Consciousness to allow it to inhabit his factory. As he no longer needs money, he simply ensures that the factory remains operational, and has let all of the staff and workers go. Farnsworth will most likely be leaving this location and moving on to the fifth encounter area after interacting with the players.]*

Once the players have entered the reception area, you can read this to them:

> You have made your way to the Farnsworth Plastic factory, and find yourself in a reception area, where there is a single desk. As per the 1970s, the area only contains a reception desk, with a phone and some notebooks. There is a man at the reception desk, who is wearing a suit and looks up when you enter...

Wilkenson will welcome the group to Farnsworth plastics, and once discovering that they are not there to make arrangements to build something, he will generally be standoff-ish to the players. If they announce that they are with or working for UNIT, Wilkenson will suggest that they should leave the factory and return when they have a

GIVING THE GAME SOME 1970s FLAVOR

DR WHO LIVING DUNGEON PROPS

Props for a the living dungeon should be cheap and easy to assemble. The masks that were used for the Autons were found at a party supply store for about $2 each. The sonic screwdriver prop was simply the toy we bought, but we could have saved the money and just used a silver pen. The idea is to improvise and keep your costs low. Nerf guns are perfect for projectile pistols, and crumpled up pieces of paper can be used as other thrown weapons such as grenades or energy blasts.

Even costumes can be cheap. Sure a costume or two for the main players makes the game fun, but all you need is a fez and a clip on bowtie and most people will recognize you as the 11th Doctor. Multi-colored scarf… the 4th Doctor. Sure you can add more accessories, but you do not need to spend a lot of money to do so. Keeping it cheap keeps it fun.

A $2 MASK CAN BE USED TO MAKE AN AUTON, AND A SONIC SCREWDRIVER TOY CAN BE… A SONIC SCREWDRIVER!

warrant. He will excuse himself and leave the room through the second door (which then locks behind him). Players may investigate the room if they wish to discover the oddity in the notebook, and from there they can try to explore the factory further.

The door to the factory can be opened, however it is deadlock sealed. If the Doctor tries to use his sonic screwdriver, he will use one charge and fail to open the door. If Jo Grant tries to use her lockpick set, she will be successful in breaching the lock. The door will close behind the players and lock again.

Opening the door will take the players to the…

ENCOUNTER ROOM #2: FACTORY PREP FLOOR

This space can be a hallway or another room, and should have some bottles in it, representing the Factory Prep Floor

SETUP: Room with a table with empty soda bottles lined up on it.

PROPS: Table or ledge. 12 or so empty plastic soda bottles.

NPCS: No NPCs are in this area.

Once the players have entered the Factory Prep Floor, you can read this to them:

> You enter a room that has numerous plastic bottles in it that are on a conveyor belt. This seems to be a reclamation/recycling area where old bottles are mechanically sorted for melting. The bottles are moving towards a hole in the wall where there seems to be a large furnace beyond it. There is a hallway that leads out of this area.

If any of the players step within arms reach of the bottles, or go an investigate them, they will activate a trap. A bottle will come to life and the plastic of it will jump from the conveyor belt and smother the player (The GM should tell the player what happens and have them hold a bottle by their mouth). That player will lose 1 hitpoint for being attacked, and another hitpoint for each turn (action) that the players fail to save the character. The plastic that is smothering the player can be removed by using the Doctor's Sonic screwdriver, using another of its charges. Creative players can also block the signal between the Nestene Intelligence and the plastic by using any object (such as a coat) that will cover up the plastic to allow it to be removed, as well..

The players may have the opportunity to realize that they may be facing the Autons if they are familiar with the baddies.

If this trap is not set off by the players, and the

Nestene Intelligence is still active as they leave, then the soda bottles will attack them on their way out.

After avoiding or facing the plastic bottle trap in the factory prep floor room, the players will move onward to…

ENCOUNTER ROOM #3: PLASTICS STORAGE

This space should be a hallway, or stairwell, representing the office labyrinth in the factory. At the end of the hallway should be another door that can close.

SETUP: Three Auton volunteers stand still in a hallway, with a door on the far end.

PROPS: Three plastic facemasks for the Auton characters, Three crumpled pieces of paper for each Auton volunteer to simulate blasts from their hand guns (nine total).

NPCS: Three volunteers with plastic masks should stand in the room frozen, as inactivated Autons.

Once the players have entered the Factory Prep Floor, you can read this to them:

> This hallway seems to be a plastics storage. There are three lifeless mannequins standing in the hallway, and at the end of the hallway there seems to be another door that is currently closed.

AUTONS ATTACK THE PARTY ONCE ACTIVATED

If the mannequins are investigated they will only be lifeless plastic (as the Nestene Intelligence has not yet inhabited them). Only once the group have gone to the door and touched it, will the Autons activate and a combat round may begin. If an Auton touches a player the player loses 1 hitpoint. If the Autons feel like it they may engage the players with the guns located in the Auton's hands (they must keep their right arms bent at a 45 degree angle, and throw their crumpled paper with their left hand regardless of the volunteers' handedness. The Autons may only fire three times each. Players may attack the Autons with Filer's Nerf gun, or the Doctor's sonic screwdriver. If an Auton is killed the player should raise their hands and announce themselves "dead" and walk out of the space. If the players take too long solving the locked door, three new Autons (the same players) can walk back into the space as new Autons and again threaten the players.

The Autons may follow the players to the next encounter area, but will not enter it. One Auton volunteer will follow to help activate the "trap" in Encounter Room #4, the two other Auton volunteers will move to Encounter Room #5 to continue their role as Autons.

ENCOUNTER ROOM #4: FACTORY MACHINING FLOOR

This space should be a hallway or stairway with a door that can open and close at the end of it.

SETUP: Room with door at far end. Next to door a piece of paper is placed that looks like an electronic numbered keypad, in the upper corner of the room is a small box (identified as a Closed Circuit TV camera). One volunteer (formerly an Auton) will enter the room holding a sign or cushion representing a closing wall trap.

PROPS: Piece of paper with a number pad drawn on it, a box that is placed to represent a Closes Circuit TV camera (writing "CCTV Camera" on a shoe box usually does the job), and a piece of cardboard or a cushion from a chair, used to represent a wall that starts to squeeze the players giving them less time in this area. Box labeled "chemicals".

NPCS: There are no NPCs in this area, but one volunteer will be used to "move" the collapsing wall towards the play-

ers by taking a step every five seconds.

Once the players have entered the Factory Machining Floor, you can read this to them:

> You enter the factory machining floor, where it seems that there are numerous machines that make or mould plastic. There appears to be a Closed Circuit TV camera on the far side of the room, and also a door with a key pad at it. The machines here are not active.

If the players preemptively disable the CCTV camera by using the sonic on it or by shooting it with a gun (requiring players to hit it from across the room with accuracy), the following trap will not be sprung (as it is set of visually by the camera), otherwise once the players have walked 1/3 of the way into the Factory machining floor you can read this to them:

> As you walk into the factory machining floor, the machines come to life. The main that you can see is that the wall on the far side of this room starts to close in on you. It seems that if you do not find a way out of the room or a way to stop the wall from closing in, you will all be crushed by the deadly wall.

After the players are in the space, one volunteer (formerly playing an Auton) stands at the end of the room. After the players walk 1/3 of the way into the hallway, the player steps through the door holding a cushion or a sign that represents the collapsing wall (see Photo #12 of the previous living dungeon story to see how this might be done). Every 5 seconds the player holding the "wall" take one step forward, then counts quietly to themselves to 5 again, and takes one step forward. This gives the players a limited time to solve the trap and escape from the room. If the players fail to do so, the players die, except the Time lord, who can regenerate and continue on if they wish, but only as the trap immediately resets (and much to the disappointment of the companion player for sure).

A SONIC SCREWDRIVER CAN ELIMINATE AN AUTON

The players can escape the trap but only using their ingenuity. The door and the trap are deadlock sealed, so the sonic screwdriver will not allow them to breach the door. If the players use Bill Filer's sunglasses over the lens of the CCTV camera, it will slow the trap down and the wall will move forward only every 10 seconds, instead of every three seconds (as the camera needs to take more time to determine that there are people in the room). The Doctor's Yo-you can also block the camera's view, and slow the pace of the wall down to half speed.

If the players are smart they can use Jo Grant's makeup kit on the door to reveal that only 3 numbers on the keypad have been pressed (the makeup will reveal the finger prints on those numbers). This could be millions of combinations, but as it turns out the code is only 3 digits long and the players must figure it out. The numbers are 3,4, and 7, and the code is 7-3-4. If the players get this code, the door will open and they are free to move to the next encounter area.

Before leaving the players should either take or investigate the box labeled chemicals (which should be placed halfway through the room). If the closing wall reaches the box before the players take it or investigate it, the box is smashed as are the chemicals. The chemicals can be kept to create "anti-plastic" to defeat the Nestene Intelligence in the next area.

ENCOUNTER ROOM #5: NESTENE LAIR IN THE FACTORY

This space should be a large open room where one can lay a large green blanket. The room should also have a second entrance so players from Encounter Area #3 can get here, without passing the players in Encounter Area #4.

SETUP: A large orange blanket is placed on the floor with a volunteer under it to act as the Nestene Intelligence. A circle is taped around the blanket on the floor to represent a sunken vat.

PROPS: A large orange blanket (large enough for a person to hide under and move around), masking tape (for the floor). Two plastic facemasks for the Auton characters, Three crumpled pieces of paper for each Auton volunteer to simulate blasts from their hand guns (six total).

NPCS: A volunteer under a blanket to play the Nestene Intelligence (can be a player who was an Auton in Encounter Area #3), two volunteers to play Autons, and the volunteer who played Jim Wilkenson, the factory boss.

Once the players have entered the Nestene Lair in the factory, you can read this to them:

> You step inside this room and see the factory boss, Jim Wilkenson, who you met earlier, and he is flanked by two Autons. You can also see that he seems to be talking into a large pit inside of which is a large glowing orange mass of plastic that seems to move and talk.

The players will confront Wilkenson, who is flanked by the Autons. Wilkenson will speak to the Nesetene Intelligence that the UNIT agents are there. The Nestene will say (the volunteer must talk VERY loud) "Time Lord, you cannot stop us as soon we will control all of the plastic in the factory and we can soon control the planet."

The players may wonder what to do, but they must combine some plastic (any that they have or have found) with the chemicals that they got from Encounter Room #4 in order to create anti-plastic which can be thrown on the Nestene Intelligence to kill it. The players can use plastic from an Auton they killed, a plastic bottle they may have had, or (if none of that was taken with) the yo-yo the Doctor has, or Bill Filers sunglasses, or Jo Grant's makeup kit. The players will have to use the sonic screwdriver and chemicals together with the plastic to create anti-plastic. The GM can hint to the players that they need "3 things to stop the Nestene" and give hints if the players are stuck. We like the idea of Wilkenson saying, "I had no idea you would try to take over my planet and kill people. If I had some anti-plastic I would stop you myself" at which time the Autons may kill Wilkenson.

If the players take too long to figure out the solution, the Autons may attack. Up to two more waves of two Autons (a total of 4 more) can enter this room and attack. We recommend dead Auton players take off their masks to signal they are dead and leave the room before returning (mask on) after 1 minute (which is rather quick in real time).

Once the chemicals and sonic are used on a piece of plastic, the "formerly" plastic item can represent the anti-plastic, which can be thrown onto the orange Nestene Intelligence. The GM can announce "You have thrown the Anti-plastic onto the Nestene Intelligence" (which is an audio clue to the volunteer under the blanket who may not see the act itself) to moan loudly and declare "I am dying! What have you done, Time Lord!", and then soon stop moving. The GM can declare, "You have stopped the Nestene invasion. Well done!" The players will enjoy the victory and all can gather to give them kudos on their success.

AND BACK AGAIN...

If one wants to lengthen the adventure, one can make the players escape the factory as well. More dying Autons can attack in areas on the way out, and bottles can suffocate the players in Encounter Area #2. GMs should feel free to add encounters or change encounters as they feel would be fun for those participating in the living dungeon.

JO GRANT, THE DOCTOR AND BILL FILER VICTORIOUS

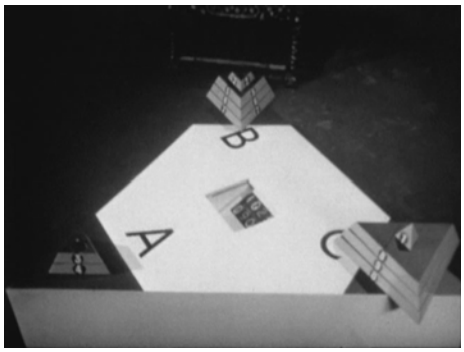
GAME MASTERING TIPS: USING TRAPS IN MODULES

Many early role-playing games, such as *Dungeons & Dragons*, featured traps as an obstacle to the players who were usually exploring castles or dungeons as part of the game. Avoiding or escaping traps were a big part of the adventures that were made for those early fantasy RPGs. When one thinks of *Doctor Who*, one usually conjures visions of the Doctor assisting those in need and not so much of avoiding or escaping traps that may be in the TARDIS crew's way. But from very early on in the program, the members of the TARDIS were challenged by traps that they needed to avoid or overcome. The trap is a long tradition in the history of the *Doctor Who* program, and should be something that Game Masters include in an adventure once in a while. This article looks at how GM's should use the idea of traps in games as well as giving advice on how to do so effectively.

Traps should be carefully included in an RPG adventure as they are an obstacle that the players must overcome, but unlike most encounters, very often there is not a direct enemy that the players can negotiate with or directly confront. Traps are usually mechanical or electrical in nature and if effective as a tool in a GM's arsenal they challenge some of the players thought process or skill set that they do not too often use. When a trap is effective, we mean that it challenges the players in the context of the game — we do not mean that the trap is successful in harming or killing the characters. This is important to realize, as inexperienced Game Masters often think that traps should be meant to eliminate the characters.

There are many considerations that should be looked at when a Game Master chooses to include a trap in an adventure module (see our sidebar), but the trap should present a difficulty that the players must overcome. It is important to determine the purpose of the trap as the GM. Do you intend it to slow the players down, create a threat to which the players are unaware, or present a surprise challenge to them that they must deal with? One that is established, the GM must

IAN CAUGHT IN A TRAP IN "THE KEYS OF MARINUS"



THE TRILOGIC GAME TRAP IN "THE CELESTIAL TOYMAKER"

THE CYBER-TRAP IN "TOMB OF THE CYBERMEN"

ZOE IN THE JAR TRAP IN "THE MIND ROBBER"

TRAPPINGS TO CONSIDER

The following are some points that GMs should consider when including traps in a module:

- **Ensure that the traps are reasonable for the location.** Government installations often have traps that will capture people, rather than kill them. A poison gas trap in a government complex that could kill everyone would be unusual, as if it misfires it would kill the very people it was meant to protect. Traps need to be realistic for the situation.

- GMs need to ensure that **every trap presented in a game has the opportunity to be discovered**. It is unfair to the players if traps are unavoidable.

- **Traps,** that players find themselves in, **should have the opportunity to be avoided or escaped from.** Sure, if the trap is set off, then perhaps the results are inescapable, but players need a chance to discover, avoid, or escape from them. This creates a fair environment for all of the players.

- GMs should make ensure that **traps should have a logical cause and effect.** The trigger for the trap should be clear, and the result of setting off the trap should be clear.

- **Traps should generally work consistently.** If one player loses a finger setting it off, the next player should experience the same — unless other precautions or actions were taken to prevent the same outcome.

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TWO CITY OF EXXILON TRAPS IN "DEATH TO THE DALEKS"

SARAH JANE IN THE LOGIC TRAP IN "THE PYRAMIDS OF MARS"

THE MASTER AVOIDS A TRAP IN "THE FIVE DOCTORS"

THE DESERT ILLUSION TRAP IN "VENGEANCE ON VAROS"

decide how to include the trap in the adventure. The reason for the existence of the trap must make sense. The villains have placed it here to stop people from getting to a certain location. Or perhaps this trap was placed here because the enemy did not have enough manpower to guard every approach so the used mechanical means to protect this avenue. Or the trap is in a location in which the enemy is trying to herd the group. Whatever the reason, there must a logical reason for why the trap would appear in its location.

How the trap works is also important. A GM should consider the technology level of the trap. If landing in ancient Mexico and the players come across a trap that is activated by a laser range finder, the players will discover that there is an alien of futuristic presence at work. The trap is not just a trap, but a way for the players to gain information as they solve the adventure. Even in a futuristic setting, the simplest of traps, such as a covered pit, may be used because people from any era can use these simple ways to capture people.

However, more futuristic traps can be very exciting in a game. Players ask a ship's computer for instance to lead them to the bridge (but the players have not first entered a security code), so the computer directs them to an airlock. Once in the airlock the players have 30 seconds to defeat the trap, or risk suffering decompression. This sort of trap can only be used in a futuristic setting on a spaceship and with a computer, but can be an excellent challenge for the players. The same is true for using alien worlds to create good traps. For instance, a planet that has globules of lighter than air green colored hydrogen bubbles floating in it. Hydrogen is combustable, so on this alien world a trap could be set up that introduces a flame, which then explodes the float-

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● **Game Masters should give players intuition or awareness rolls if near a trap,** even if they are not looking for one. This allows the heroes a chance to see or avoid the danger fairly.

● **Game Masters should never create traps that target a specific character,** unless the trap would truly be designed in that fashion. If the Daleks have a trap that affects the DNA of Mutos that try to enter their tunnels, and a character happens to be a Muto, this might be acceptable. But targeting a specific character is unfair.

● **Players who have special trap skills or equipment should be given better odds of spotting, disarming (or creating) a trap.**

● **Game Masters should be sure to know in detail how a trap works,** as players will often argue against the results of a trap on their own mechanical or other knowledge. A "good" trap is one that works properly and consistently.

● **Traps are not fun for players if they always result in death.** Setting the players back because of their lack of awareness is fine, but if traps are designed to kill players for no reason, they will be quickly demotivated, angry, and possibly stop playing.. We recommend reversible consequences.

● **The best traps slow the players down and require them to solve a way for them to escape the trap or its consequences.** If players fall into a pit trap and have no rope to escape, seeing how they overcome the obstacle is the way to make the trap encounter interesting to the players.

● **Traps should be considered encounters,** and not just a passing item the players need to avoid.

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- **Traps vary in scale.** One trap could be a simple pit, then when walked over causes the characters to fall. On the other hand, the Daleks may create a time trap that captures the TARDIS, and the players cannot get away until the time field is turned off.

- **Traps can either be short, medium or long term.** A short term trap is one that is set up while being pursued for instance. A medium term trap may be an electrified fence aimed at stopping intruders. A long term trap, may be a dart trap in a temple that has sat unused for centuries. This may affect how effective the trap is and how easy it is to discover, and may also affect how the players deal with the trap.

- **Games should also sometimes feature red herrings.** Things that players think are a trap but are not. This keeps players on their toes and also makes the appearance of a trap interesting or foreshadowed.

- From a time management perspective, **Game Masters should realize that once a trap is used the players will naturally be more cautious.** Progress in getting through an adventure will slow down the party and also the game.

- Some players love the challenge of traps, others hate them. **Being able to balance interest in this sort of challenge is important to GMing.** You do not want too few or too many traps that effect the players.

- **Not every adventure module should have a trap.** Traps are actually very rare things in every day life, so they should be presented only when appropriate and only in the occasional adventure such as exploring a castle or infiltrating a government complex.

ing bubbles of gas that the players can see and that surrounds them. Suddenly the very environment that the players are in can become dangerous, and the path to solving the adventure has a few difficulties in it.

But we are still believers that the simple traps are sometimes the best. One does not need to threaten the players with decompression or hydrogen explosions to create a difficult situation the players must escape. Simply having a cage fall on them that they cannot immediately move, or locking a door behind them often is enough to challenge the group. Those challenges do not need to be deadly or dangerous, just a problem for the players to overcome.

Traps should also be fun, and not a burden for the players. A GM should ensure that the players have a sense of accomplishment once they escape the trap. While there are occasions where one trap will follow another, continually having players get stuck in them is a very fast way for a GM to lose momentum in an adventure and disappoint the players at the table by making them feel helpless.

Traps need to be used judiciously, and should be planned in a way that makes them exciting rather than boring. Some traps are obvious (falling in a covered pit), and some others not so much (as a computer leads the party to an airlock instead of the bridge of the ship), but players should have a chance to discover and escape the danger at hand. And, the threats should be real. Not necessarily deadly, but traps should have consequences or they are not threatening.

Traps can be an excellent addition to a GM's set of tools for creating a module. If included and resolved properly they can be a rewarding element for the modules that feature them. Do not over use traps and ensure that they are interesting, and your group will find them engaging.

GAS TRAP ON THE STATION IN "THE TWO DOCTORS"

MEL IN THE RANI'S BUBBLE TRAP IN "TIME AND THE RANI"

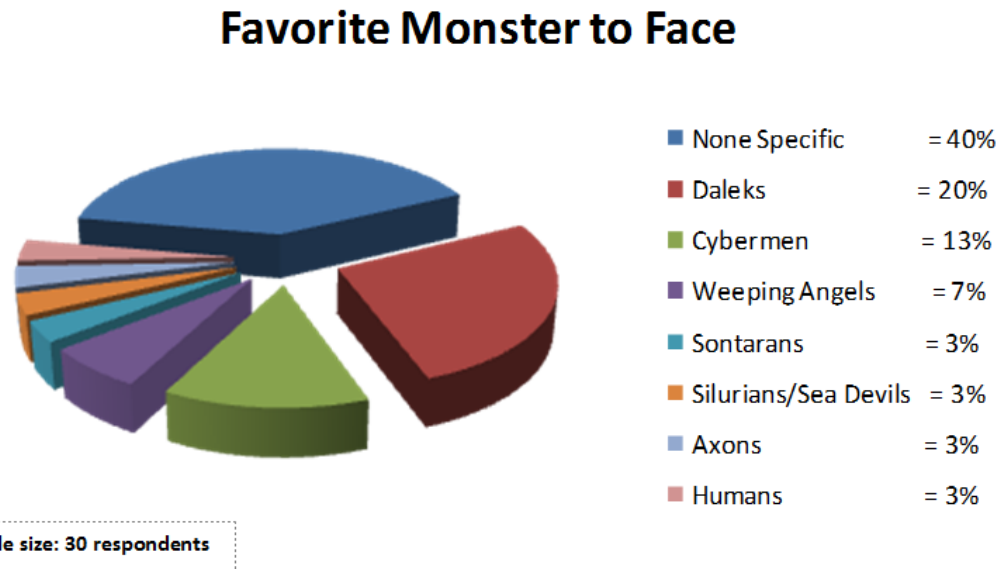
THE AUTON'S RUBBISH BIN TRAP IN "ROSE"

WILF IN THE ATMOS CAR GAS TRAP IN "THE SONTARAN STRATAGEM"

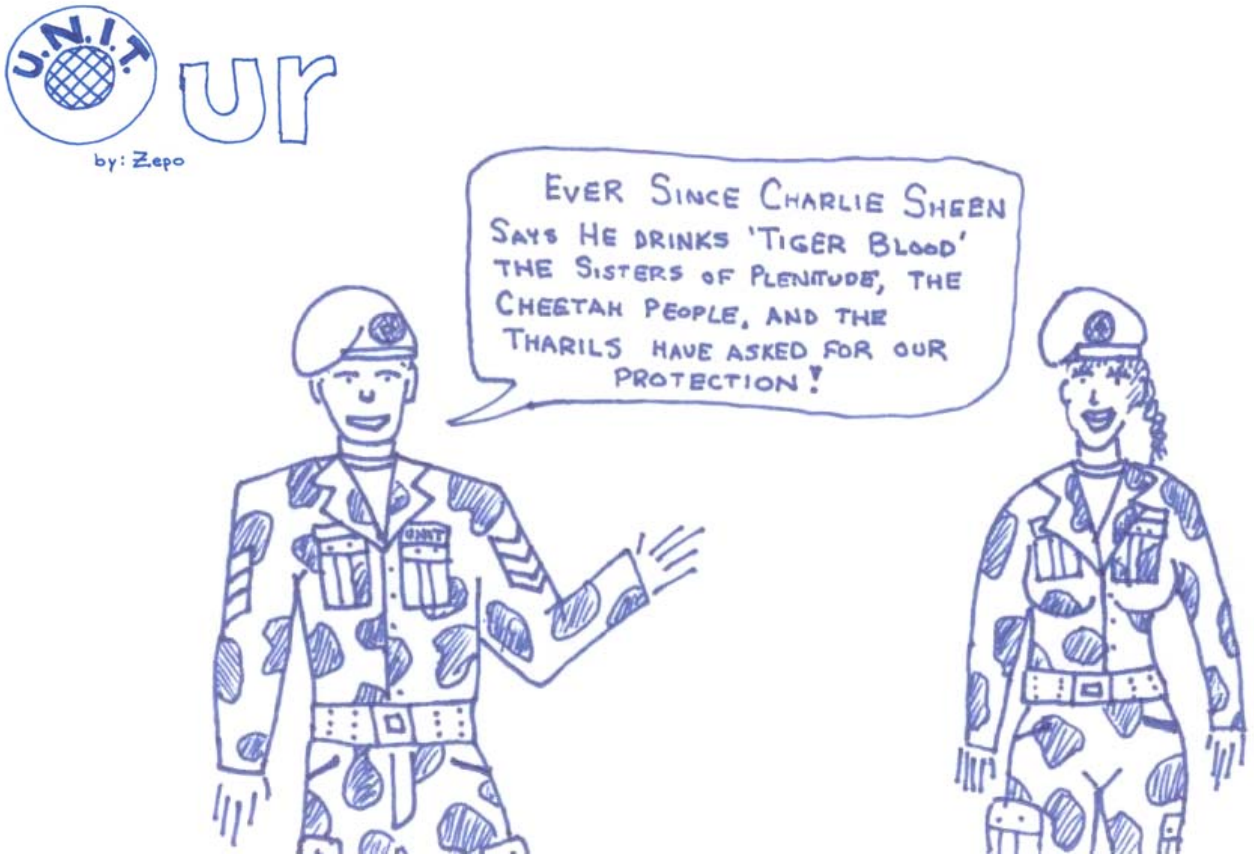
WEEPING ANGEL TRAP IN "THE TIME OF ANGELS"

GAMER POLL: FAVORITE MONSTER TO FACE

We put the question to our readers "Which Doctor Who monsters of villains do you most enjoy facing in a module?" and these were the results. 40% of our respondents indicated that they did not have a preference. This means the questions was left blank, or the they indicated in some way they did not care (with answers such as "it doesn't matter" and "I enjoy them all"). The number one answer was not surprising as The Daleks came first in the poll for Doctor Who gamers. Right after that came the ever popular Cybermen. The next answers were interesting to see, as The Weeping Angels, came in third place. This was the highest (and only specific) showing for a new series monster or villain. Next up were a number of interesting choices. The Sontarans surfaced in the poll by a respondent who added "You can never stop fighting with an army made of clones… They'll eventually be back!". The Silurians/Sea Devils were listed by another respondent. Another unusual choice were the Axons. And lastly, and perhaps most creatively, one respondent put down Humans adding "They are their own worst enemy" which was a great take on where our biggest threats really come from. Hopefully this poll gives Game Masters and idea of which baddies to include if looking to quickly run a module for their gaming group.



Sample size: 30 respondents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ur
by: Zepo
EVER SINCE CHARLIE SHEEN SAYS HE DRINKS 'TIGER BLOOD' THE SISTERS OF PLENITUDE, THE CHEETAH PEOPLE, AND THE THARILS HAVE ASKED FOR OUR PROTECTION!

DDWDWRPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES

NEXT ISSUE:

MORE ADVENTURE MODULES - BUILDING A BETTER MAP
FOOD FOR GAMING - HISTORICAL ADVENTURES
FIRST TIME DOCTOR WHO ROLE-PLAYING

and More....

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